The QUARTERLY JOURNAL *of* SPEECH

VOLUME 36 • APRIL 1950 • NUMBER 2

A BIBLIOGRAPHY OF RHETORIC AND PUBLIC ADDRESS FOR THE YEAR 1949

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This bibliography includes the more important publications on rhetoric and public address appearing in the year 1949. We have listed and, in many instances, reviewed publications in those major languages having a strong tradition of rhetoric and in those major fields of study producing work of interest to scholars in rhetoric and public address. Publications in journals which appeared in 1947 or in 1948 are listed if they escaped notice in the bibliographies for those years [QJS 34 (1948) 277-99; 35 (1949) 127-48]. Books published before 1949 are included if a significant review has appeared in 1949. In all cases where no date is specified in the entry, the year 1949 may be assumed.

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ABBREVIATIONS

A	América (Habana)	ERB	Educational Research Bulletin
AAA	The Annals of the American Academy of Political and Social Science	F	Fortnightly
		FFR	Film Forum Review
		FL	Le Figaro Litteraire (Paris)
AEJ	Adult Education Journal	GHQ	Georgia Historical Quarterly
AHR	The American Historical Review	GPM	Genetic Psychology Monographs
AI	Annals of Iowa	H	Hispania
AJP	American Journal of Philology	HAHR	Hispanic American Historical Review
AJS	American Journal of Sociology		
AL	American Literature	HJ	Hibbert Journal
ALQ	The Abraham Lincoln Quarterly	HLQ	Huntington Library Quarterly
AM	The Americas	HMPEC	Historical Magazine of the Protestant Episcopal Church
AmN&Q	American Notes and Queries		
AP	American Psychologist	HR	Human Relations (London)
APSR	The American Political Science Review	IJOAR	International Journal of Opinion and Attitude Research
AQ	Atlantic Quarterly	It	L'Italia che scrive (Rome)
AR	Antioch Review	JAAC	The Journal of Aesthetics and Art Criticism
AS	American Scholar		
ASR	American Sociological Review	JAP	Journal of Applied Psychology
At	Atenea (Concepción, Chile)	JASP	Journal of Abnormal and Social Psychology
AtM	The Atlantic Monthly		
BA	Books Abroad	JEE	Journal of Experimental Education
BBM	Boletin Bibliografico Mexicano (Mexico City)	JEGP	Journal of English and Germanic Philology
BCr	Bulletin Critique du Livre Français (Paris)	JEP	Journal of Educational Psychology
		JExP	Journal of Experimental Psychology
BDAPC	Bulletin of the Debating Association of Pennsylvania Colleges	JGP	Journal of General Psychology
BH	Bulletin Hispanique (Bordeaux)	JHI	Journal of the History of Ideas
BHPSO	Bulletin of the Historical and Philosophical Society of Ohio	JISHS	Journal of the Illinois State Historical Society
BJP	British Journal of Psychology (London)	JMH	The Journal of Mississippi History
		JNH	Journal of Negro History
BNAP	Bulletin of the National Association of Secondary-School Principals	JP	The Journal of Politics
		JPer	Journal of Personality
CaW	Catholic World	JPsy	Journal of Psychology
CB	The Classical Bulletin	JSH	The Journal of Southern History
CER	Catholic Education Review	JSI	Journal of Social Issues
CH	Current History	JSP	Journal of Social Psychology
CHR	Catholic Historical Review	KHQ	The Kansas Historical Quarterly
CJ	The Classical Journal	MA	Mid-America
CM	Classica et Mediaevalia	MH	Michigan History
CO	Chronicles of Oklahoma	MnH	Minnesota History
CoR	Contemporary Review	ML	Modern Languages
CP	Classical Philology	MLN	Modern Language Notes
CQ	Classical Quarterly	MLQ	Modern Language Quarterly
CR	The Classical Review	MP	Modern Philology
CSSJ	Central States Speech Journal	MTQ	Mark Twain Quarterly
CW	Classical Weekly	MVHR	The Mississippi Valley Historical Review
D	Dialectica		
E	Escorial (Madrid)	N	The Nation
EJ	English Journal	NA	Nuova Antologia (Rome)
ELH	Journal of English Literary History	NCHR	The North Carolina Historical Review
EPM	Educational and Psychological Measurement	NEQ	New England Quarterly

NH	Nebraska History
NR	The New Republic
NRFH	Nueva Revista de Filolgía Hispánica (Mexico City)
NYH	New York History
NYHTB	New York Herald Tribune Book Review
NYTB	New York Times Book Review
OHQ	Oregon Historical Quarterly
OSAHQ	The Ohio State Archaeological and Historical Quarterly
P	Philologus
PA	Parliamentary Affairs (London)
PH	Pennsylvania History
Ph	The Phoenix (Toronto)
PI	Printers Ink
PJ	Personnel Journal
PMHB	The Pennsylvania Magazine of History and Biography
PMLA	Publications of the Modern Language Association of America
PNQ	Pacific Northwest Quarterly
POQ	Public Opinion Quarterly
PQ	Philological Quarterly
PR	Psychological Review
PS	Pedagogical Seminary and Journal of Genetic Psychology
QC	Quaderni della 'Critica' (Bari, Italy)
QJS	The Quarterly Journal of Speech
QR	Quarterly Review
RBC	Revista Bimestre Cubana (Habana)
RBPH	Revue Belge de Philologie et d'Histoire (Brussels)
RES	Review of English Studies
RHA	Revista de Historia de América (Tacubaya, Mexico)
RI	Revista Iberoamericana (México City)
RIn	Revista de las Indias (Bogotá, Colombia)
RKHS	The Register of the Kentucky Historical Society
RLR	Revue des Langues Romanes (Université de Montpellier)
RNC	Revista Nacional de Cultura (Caracas, Venezuela)
RP	Revue de Philologie de Littérature et d'Histoire Anciennes (Paris)
RPL	Revue Philosophique de Louvain (Louvain, France)
RS	Rural Sociology
S	Speculum
SA	Speech Activities
SAQ	South Atlantic Quarterly
SE	Social Education
SHQ	Southwestern Historical Quarterly
SM	Speech Monographs
SR	Sewanee Review
SRL	Saturday Review of Literature
S&S	School and Society
SSJ	Southern Speech Journal
TAPA	Transactions of the American Philological Association
TCR	Teachers College Record
TLS	Times Literary Supplement (London)
UH	Universidad de la Habana (Habana)
VC	Vigiliae Christianae
WMH	Wisconsin Magazine of History
WMQ	The William and Mary Quarterly
WS	Western Speech

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Rev. in BCr 4 (1949).373.

The review cited above states: 'Tous les orateurs de quelque réputation sont nommés et rapidement appréciés, des citations, parfois copieuses, illustrant les jugements portés sur les plus connus. C'est un livre original, on veut dire sans analogie encore, l'éloquence française à travers les âges et dans la personne de six cents auteurs, n'ayant pas encore suscité une vue d'ensemble. Mais cette compilation consciencieuse n'est pas exempte d'erreurs, comme tous les ouvrages de seconde main: elle rendra certainement des services, mais les historiens ne s'en serviront qu'avec précaution.'

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In neither quality of writing nor historical objectivity can this book be compared with the author's *History of British civilization* or his *The Victorian tragedy*. Nevertheless, those interested in seventeenth century parliamentary debating will be rewarded by an examination of Wingfield-Stratford's graphic reconstructions of the debates and the political maneuvers of the Short and the Perpetual Parliaments. (C.C.A.)

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Contains Augustine's important treatise on preaching, *On Christian instruction*, together with the doctrinal and instructional works, *Admonition and grace*, *The Christian combat*, and *Faith, hope and charity*. Each work is preceded by a brief introduction and a selected bibliography.

Bonnes. See Medieval and Renaissance Public Address—History, Culture.

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Edited by the greatest modern interpreter of medieval philosophy.

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RAMUS. Duhamel, Pierre Albert. The logic and rhetoric of Peter Ramus. MP 46 (1949).163-71.

SAVONAROLA. Whitfield, J. H. Savonarola and the purpose of 'The Prince.' Modern Language Review 44 (1949).44-57.

THEMISTIUS. Brons, J. A. De woordkeuze in Themistius' redevoeringen. Nijmegen. Centrale Drukkerij. 1948. pp. xi+154.
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MODERN PUBLIC ADDRESS

1. History, Culture

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Brockhaus, Herman Henry. The history of the Wisconsin high school forensic association. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Callaghan, J. Calvin. The lend-lease debate, December, 1940-March, 1941: the role of persuasion in a momentous public discussion. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Discursos leídos en las recepciones públicas de la Real Academia Española. Serie Segunda. Vol. V. Madrid. Gráficas Ultra, S. A. 1948. pp. 419.
Speeches selected from the period 1899-1904 delivered at the public meetings of the Spanish Academy. Of special interest is the reception speech of the famous Spanish orator of the 19th century, Antonio Maura y Montaner, on 'Oratory and the orator,' pp. 313-352.

Donoso, Armando. Recuerdos de cincuenta años. Santiago de Chile. Editorial Nascimiento. 1947. pp. xii+446.
Rev. by Isaac Joslin Cox in HAHR 29 (1949).263-5.
Twelve biographical sketches of leading statesmen of Chile, including orators such as José Victorino Lastarria, Isidoro Errarázuriz, Enrique MacIver, Abdón Cifuentes, Marcial Martínez, etc.

Ecroyd, Donald Howarth. An analysis and evaluation of populist political campaign speech making in Kansas 1890-1894. Ph.D. dissertation. Univ. of Iowa Graduate School.

Ernst, Morris L., and David Loth. The people know best: the ballots vs. the polls. Washington, D. C. The Public Affairs Press. pp. 169.

García Martí, Victoriano. El Ateneo de Madrid 1835-1935. Madrid. Dossat. 1948. pp. 317.

Rev. by W. K. J. in BA 23 (1949).277.

The history of one of the most important cultural organizations of Spain which combined the functions of a social club, an academy, a school for advanced studies, a library, and a lecture hall, as well as being the spiritual home of Spain. All during its life, but especially in the 19th century, the Ateneo numbered among its members many of the directors of the national life of the country. No counterpart to this organization can be found in American cultural history, although Cooper Union probably comes closest to fulfilling its functions. (R.R.)

Gunderson, Robert Gray. The Dayton log-cabin convention of 1840. BHPSO 7 (1949) .203-10.

———. The Fort Meigs Whig celebration of 1840. Northwest Ohio Quarterly 21 (1949) .69-77.

Hofstader, Richard. The American political tradition and the men who made it. New York. Knopf. 1948. pp. xi+378.

Rev. by A. M. Schlesinger, Jr., in AHR 54 (1949).612; by F. V. Cahill in Yale Review 38 (1949).565; by Benjamin P. Thomas in ALQ 5 (1949).425-6.

Mr. Hofstader starts with the premise that the major American political traditions 'have shared a belief in the rights of property, the philosophy of economic individualism, the value of competition.' His book is devoted to an attempt to interpret 'the central faith' of this tradition and 'to trace its adaptation to the varying times and various interests.' The book is a series of biographical essays about the Americans whom the author considers 'excellent representatives of main currents in American political sentiments'; namely, the Founding Fathers, Jefferson, Jackson, Calhoun, Lincoln, Wendell Phillips, Cleveland, Bryan, Theodore Roosevelt, Wilson, Hoover, and Franklin Roosevelt. These essays show considerable grasp of American history and politics. (W.W.B.)

Hunt, Everett L. Rhetoric and general education. QJS 35 (1949) .275-9.

See 'Klapper,' *infra.*

Key, V. O., Jr. Southern politics. New York. Knopf. pp. 675+xiv.

Rev. by Ralph McGill in SRL (December 3).32.

This study is an interpretation of contemporary politics in the eleven southern states. Sponsored by the Bureau of Public Administration of the University of Alabama and financed in part by the Rockefeller Foundation, it is the result of the combined efforts of a staff of researchers under the direction of the author. For anyone studying the speaking of a contemporary southern figure, this book will prove valuable for its exposition of southern attitudes and southern political strategy. (W.W.B.)

Klapper, Paul, et al. A symposium on rhetoric and general education. QJS 35 (1949) .419-26.

Comments on the article by Hunt. See 'Hunt,' *supra.*

Landau, F. Our joint historical heritage. MH 33 (1949) .5-21.

Traces common heritage of Canada and Michigan in relation to preaching, anti-slavery, revivals, etc.

Lomas, Charles W. The rhetoric of Japanese war propaganda. QJS 35 (1949) .30-5.

———. Southern orators in California before 1861. SSJ 15 (1949) .21-37.

Long, J. C. The liberal presidents. New York. Crowell. 1948. pp. 226.

Mr. Long attempts to follow the development of the 'liberal tradition' in the American presidency. This liberal tradition, he thinks, can be 'measured by its relationship to the consent of the governed, to union and sovereignty, to slavery and race issues, to justice between sections, to anti-imperialism, to economic protection of the citizens and to world peace.' The careers of Washington, Jefferson, Jackson, Van Buren, Lincoln, Hayes, Theodore Roosevelt, Wilson, and Franklin Roosevelt are analyzed with reference to these issues. In attempting not to bore the reader, the author has summarized and paraphrased long quotations. But if the reader is 'skeptical' he can turn to the appendix and read for himself extensive quotations 'on neglected or on controversial matters.' (W.W.B.)

Meigs, Cornelia. The violent men. New York. Macmillan. pp. iv+278.

Rev. by Beverly McAnear in PMHB 73 (1949).519-20; by J. A. Krout in WMQ 6 (1949).672-4.

This narrative account of the growth of the revolutionary spirit among colonial leaders covers the period from the closing of the Port of Boston to the signing of the Declaration of Independence. The deliberations of the Continental Congress receive special attention.

Although she provides no new information concerning the speeches of such colonial orators as John Adams, Samuel Adams, Richard Henry Lee, John Dickinson, Robert Livingston, John Jay, Joseph Galloway, and others, the author does present fresh and interesting judgments on the extent to which their persuasive powers furthered or delayed the final decision in favor of independence. (C.C.A.)

Minnick, Wayne Channing. British speakers in America, 1866-1900. Ph.D. dissertation. Northwestern Univ. Graduate School.

Moley, Raymond. 27 masters of politics in a personal perspective. New York. Funk and Wagnalls. pp. xii+276.

Rev. by Robert S. Allen in SRL (December 24).11.

Mr. Moley purports to interpret American politics through twenty-seven sketches of individuals who have been 'notable' during his life. But, in truth, the book serves as a means for Moley to give a subtle, biased interpretation of Franklin Roosevelt and his 'politics.'

Students of contemporary public address will find interesting the essays on Franklin Roosevelt, Willkie, Dewey, Wallace, Hugh Johnson, Warren, Farley, Huey P. Long, and Hiram Johnson. The essays on Louis Howe and Charles Michelson give some insight into ghost writing and Roosevelt's speech preparation. (W.W.B.)

Rambaud. See Medieval and Renaissance Public Address—History, Culture.

Reid, Loren D. Speaking in the eighteenth century House of Commons. SM 16 (1949).135-43.

Sandefur, R. H. The Ingalls-Vorhees Debate of 1888. KHQ 17 (1949).243-53.

Scanlan, Ross. The Nazi party speaker system (Rednerwesen der NSDAP). SM 16 (1949).82-97.

———. Freedom, knowledge, and public speaking. QJS 35 (1949).310-5.

Thornton, H. J. Chautauqua and the midwest. WMH 33 (1949).152-63.

Discussion of the influence of the New York Chautauqua on reading, education, and the summer extension movement.

Thorp, Margaret Farrand. Female persuasion. New Haven. Yale Univ. Press. pp. 254.

Rev. by Doris Yoakam Twichell in QJS 35 (1949).530-1; by Janet W. James in MVHR 36 (1949).322-3.

Studies on six 'strong-minded' females: Catherine Beecher, Jane Grey Swisshelm, Amelia Bloomer, Sara J. C. Lippincott, Louisa Cheves McCord, and Lydia Maria Child. Not gifted speakers, these women used the platform only occasionally.

2. Theory

Block, Ralph. Propaganda and the free society. POQ 12 (1948-49).677-86.

Brembeck. See Debate—*General*.

Brittin, Marie Eleanor. Concepts of evidence in rhetoric. Ph.D. dissertation. Northwestern Univ. Graduate School.

Brown, Charles Thomas. An experimental diagnosis of thinking on controversial issues. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Brown, James J. Why not teach listening? S&S (February 12).113-6.

Cantril, Hadley. Reply to Myers on pollsters. AP 4 (1949).23.

Myers maintains that 'if attitude-opinion research is to be preserved as a respectable instrument of social science, its practice will probably have to be regulated and enforced from without by government.' Cantril objects to this control and labels as 'nonsense' the idea that the pollsters (Gallup, Roper, and Crossley) lack integrity in their research. See 'Myers,' *infra*.

Clark. See Ancient Public Address—Theory.

Dessoir, Max. Die rede als kunst. München. Erasmus Verlag. 1948. pp. 127.

This revision of the author's 1939 edition appears to be the first post-war German text on public speaking; its thesis is that the germ

cell from which a speech develops is the keen urge felt by someone to confess something.

Dollard, John. Under what conditions do opinions predict behavior. POQ 12 (1948-49) .623-32.

Doob, L. W. Public opinion and propaganda. New York. Henry Holt. 1948. pp. 600.

Rev. by Alfred C. Welch in JAP 33 (1949).284-6; by Angus Campbell in JASP 44 (1949).297-8; by Jerome S. Brunner in Psychological Bulletin 46 (1949).169-71.

Duhamel, P. Albert. The function of rhetoric as effective expression. JHI 10 (1949) .344-56.

Ehninger, Douglas Wagner. Selected theories of *inventio* in English rhetoric, 1759-1828. Ph.D. dissertation. Ohio State Univ. Graduate School.

Festinger, Leon; Dorwin Cartwright; Kathleen Barber; Juliet Fleischl; Josephine Gottsdanker; Annette Keyser; and Gloria Leavitt. A study of a rumor: its origin and spread. HR 1 (1948) .464-85.

Gallup, George. On the regulation of polling. POQ 12 (1948-49) .733-5.

Gauger, Paul W. A comparison of the ability of high-school speech students and speech experts in rating a speech performance. Journal of Educational Research 42 (1948) .209-17.

Gosnell, H. F., and M. C. David. Public opinion research in government. APSR 43 (1949) .564-72.

Public opinion research has established itself as a tool of administration, providing the basis for making policy decisions.

Gray, Giles Wilkeson. Research in the history of speech education. QJS 35 (1949) .156-63.

Suggests areas for study.

Guthrie, Warren. The development of rhetorical theory in America: 1635-1850. SM 16 (1949) .98-113.

Fourth monograph on this topic. See SM 13 (1946).14-22; SM 14 (1947).38-54; SM 15 (1948).61-71.

Gutmans, Theodore M. Language difficulties on the international forum. QJS 35 (1949) .435-40.

First-hand report by an editor in the United Nations Interpretation and Translations Division.

Haiman, Franklyn S. An experimental study of the effects of ethos in public speaking. SM 16 (1949) .190-202.

Harrington, Elbert W. Rhetoric and the scientific method of inquiry: a study of invention. University of Colorado Studies. Series in Language and Literature. No. 1. Boulder, Colorado. Univ. of Colorado Press. 1948. pp. 64.

Rev. by Douglas Ehninger in QJS 35 (1949).378.

A competent, brief summary and descriptive analysis of the philosophy of invention in the major rhetorical works of classical antiquity and of England from Wilson to Whately. Harrington finds that Isocrates, Plato, Aristotle, Cicero, Quintilian, Longinus, Tacitus, Wilson, Blair, Campbell, and Whately wish to encourage the use of sound subject matter. Although he asserts repeatedly that he is investigating the scientific method of inquiry, it is difficult to discover any clearly developed notions on that subject in the book. The subtitle, *A study of invention*, suggests better than the title the actual scope of this brief essay. (D.C.B.)

Henrikson, Ernest H. Some relations between personality, speech characteristics and teaching effectiveness of college teachers. SM 16 (1949) .221-6.

Herzog, E. G. Patterns of controversy. POQ 13 (1949) .39-52.

Patterns of 'con' and 'pro' analyzed. The 'cons' favor ends rather than means and ultimate effect rather than immediate consequences.

Hovland, Carl I.; Arthur A. Lumsdaine; and Fred S. Sheffield. Experiments on mass communication. Princeton. Princeton Univ. Press. pp. x+345.

Rev. by Laurance F. Shaffer in Journal of Consulting Psychology 13 (1949).382; by Harold F. Gosnell in POQ 13 (1949).519-20; by Wilbur Schramm in QJS 35 (1949).525-7.

This book is volume III of *Studies in social psychology in World War II*. The experiments here reported evaluate films and radio scripts used as army instruction and indoctrination devices.

Isenberg, Arnold. Critical communication. Philosophical Review 58 (1949). 330-4.

Discusses theory of criticism, especially emphasizing that of art and literature. Points out differences between critical communication and ordinary or normal.

Jacobson, David J. The affairs of dame rumor. New York. Rinehart. 1948. pp. 492.

Rev. by Leo Postman in POQ 12 (1948-49). 738-40.

Johnson, Wendell. Speech and personality. Etc: Review of General Semantics 6 (1949) .84-102.

Approach of general semantics to communication problems.

Kadish, Mortimer R. A note on the grounds of evidence. Journal of Philosophy (April 14) .229-43.

Katz, Daniel. An analysis of the 1948 polling predictions. JAP 33 (1949) .15-28.

Kriesberg, Martin. Cross-pressures and attitudes: a study of the influence of conflicting propaganda on opinions regarding American-Soviet relations. POQ 13 (1949) .5-16.

———. Opinion research and public policy. IJOAR 3 (1949) .373-84.

Krugman, Herbert E. The role of resistance in propaganda. IJOAR 3 (1949). 235-50.

Lasswell, Harold D.; Nathan Leites; and Associates. Language of politics: studies in quantitative semantics. New York. George W. Stewart. pp. 398.

Rev. by Paul Kecskemeti in POQ 13 (1949). 333-6.

Lausberg, Heinrich. Elemente der literarischen Rhetorik: eine Einführung für Studierende der romanischen Philologie. München. Max Hueber Verlag. 1949. pp. iv+93.

Lazarsfeld, Paul F.; Bernard Berelson; and Hazel Gauder. The people's choice. New York. Columbia Univ. Press. 1948. pp. 178.

Rev. by George Horsley Smith in POQ 12 (1948-49).736-8.

Analysis of cross pressures in decision formation, the place of opinion leaders in the community, and the study of the content and influence of newspapers and radio in a presidential campaign. A new edition.

Leighton, Ann. Conversation. AtM 184 (1949) .60-2.

Linebarger, Paul M.A. Psychological warfare. Washington. Infantry Journal Press. 1948. pp. 259.

Rev. by Harold M. Hildreth in the American Journal of Psychiatry 105 (1949).797; by Clark L. Hosmer in JAP 33 (1949).187-9.

Lomas, Charles W. The college oration and the classic tradition. Gavel 31 (1949) .78-9.

Lowenthal, Leo, and Norbert Guterman. Prophets of deceit: a study of the techniques of the American agitator. New York. Harper. pp. 164.

A case study of the demagogue's techniques of persuasion and of the latent themes of agitation, as well as of specific rhetorical devices; it is based upon texts of speeches and pamphlets by defenders of totalitarianism and promoters of race prejudice. It is a significant and pioneering study. (J.J.A.)

Ludwig, Merritt C. Hard words and human interest: their effects on readership. Journalism Quarterly 26 (1949) .167-71.

Marcham, Frederick George. History and speech: collaborative studies, present and future. QJS 35 (1949) .284-8.

Merton, Robert K., and Paul K. Hatt. Election polling forecasts and public images of social science: a case study in the shaping of opinion among a strategic people. POQ 13 (1949) .185-222.

Morse, Andrew J. The effect of popular opinion on campaign slogans—an illustration. POQ 13 (1949) .507-10.

Comments by Winston Churchill on the general election of 1918 provide a good illustration of the effect on the electorate of campaign speeches.

Myers, Robert C. Social control of opinion survey agencies. AP 4 (1949) .18-20.

See 'Cantril,' *supra*.

Pence, R. W. 'Up with which we can no longer put.' QJS 35 (1949) .199-201.

Considers rhetorical aspects of alleged grammatical errors.

Peters B. The USAF and psychological warfare. Air University Quarterly Review 2-4 (1949) .3-16.

Philbrick, Frederick A. Language and the law: the semantics of forensic English. New York. Macmillan. pp. 254.

Rev. by Harold P. Zelko in QJS 35 (1949).385.

A survey of the lawyer's use of language, with recognition of semantic values, in terms of persuasion, interpretation, forensic style, and so on. Especially valuable are case studies of selected trials.

Rapp, Albert. A phylogenetic theory of wit and humor. JSP 30 (1949) .81-96.

Ratcliffe. See Radio Address—General.

Reid, Loren D. How to improve classroom lectures. American Association of University Professors' Bulletin 34 (1948) .576-84.

Report on the analysis of pre-election polls and forecasts. By the committee on analysis of pre-election polls and forecasts of the social science research council. POQ 12 (1948-49) .599-622.

Rogers, Lindsay. The pollsters: public opinion, politics, and democratic leadership. New York. Knopf. pp. 239.

Rev. by Herbert Goldhamer in POQ 13 (1949).131-4.

Schrader, Helen Wheatley. Approach to the study of rhetorical style. Ph.D. dissertation. Northwestern Univ. Graduate School.

Thompson, Wayne N. A study of the attitude of college students toward Thomas E. Dewey before and after hearing him speak. SM 16(1949).125-34.

Tilson, John Q. A manual of parliamentary procedure. New Haven. Privately published. pp. 149.

Rev. by J. Jeffery Auer in QJS 35 (1949).388-9.

A presentation of the U. S. House of Representatives procedure, simpler for the layman than Cannon's official manual, and well illustrated with analyses and examples from the history of the House.

Wallace, Karl R. Research in public address and the teaching of public speaking. SSJ 14 (1949) .170-5.

White, Ralph K. Hitler, Roosevelt, and the nature of war propaganda. JASP 44 (1949) .157-74.

Wrage, Ernest J. E. L. Godkin and *The Nation*: critics of public address. SSJ 15 (1949) .100-11.

Zaragüeta, Juan. El lenguaje y la filosofia. Madrid. Consejo Superior de Investigaciones Cientificas. 1945. pp. 395.

Rev. by Manuel Olguin in BA 23 (1949).65.

The author continues his studies on analogy and metaphor, showing how even the most exact of modern sciences must have recourse to these two linguistic devices.

3. Platform Address

a. *Practitioners*

BELL. Haberman, Frederick W. The Bell family: a dynasty in speech. SSJ 15 (1949) .112-6.

BELLO. Bonilla, Manuel Antonio. Transcendencia de la Gramática de Bello. RIn 109 (1949) .1-10.

Lira Urquieta, Pedro. Andrés Bello. México. Fondo de Cultura Económica. 1948. pp. 211.

Rev. by Harold E. Davis in HAHR 29 (1949).125-6; by Raimundo Lida in RHA 26 (1948).479-82; by Willis Knapp Jones in BA 23 (1949).277.

BENTON. Lewis, Thomas R. Thomas H. Benton's analysis of his audience. QJS 35 (1949) .441-7.

Thompson, C. L. 'Old Bullion.' CH 16 (1949) .281-5.

BOIZARD. Boizard, Ricardo. Voces de la politica, el pulpito y la calle. Santiago de Chile. Editorial del Pacífico. 1948. pp. 113.

BOLIVAR. Masur, Gerhard. Simón Bolívar. Albuquerque. Univ. of New Mexico Press. 1948. pp. 737.

Rev. by Isaac J. Cox in New Mexico Quarterly Review 19 (1949).376-82; by Max L. Moorhead in BA 23 (1949).252-3.

This biography, written in the English language, is an authoritative work.

Puertas Castro, Néstor. José Domingo Choquehuanca. Lima, Peru. Crédito Editorial Universitas. 1948. pp. 40.

Rev. by José M. Vélez Picasso in RHA 27 (1949).204-5.

On the author of a speech, addressed to Bolivar, now considered a classic of demonstrative oratory.

Sáenz, Vicente. Morelos y Bolívar. México. Sociedad Bolivariana. 1947. pp. 125.

Rev. by Harold A. Bierck in HAHR 29 (1949).142-3.

BROWNSON. Mead, D. Brownson and Kossuth at Cincinnati. BHPSO 7 (1949).90-3.

Brownson offended the Mercantile Library Association by making a political speech on a lyceum platform.

BRYAN. Hofstader. See Modern Public Address—History, Culture.

Mills, Jack. The speaking of William Jennings Bryan in Florida, 1915-25. SSJ 14 (1948).137-69.

BURKE. Copeland, Thomas W. Our eminent friend Edmund Burke: six essays. New Haven. Yale Univ. Press. pp. ix+251.

Rev. by Dixon Wecter in NYTB (December 4).40.

This is the first substantial publication of new research in Burke's tangled biography since Wecter's *Burke and his kinsmen* in 1939. Although Professor Copeland did not have the privilege of access to the Burke papers, granted until this last year only to Wecter and Magnus, he has made maximum use of the recent accretions of published information and of his own undoubted talent for careful observation and investigation and for informed inference. Here is no quick rewriting of the life of Burke, with samples of the new discoveries thrown in, such as Magnus's (1939), but six carefully reasoned and fully documented essays on some of the more beclouded and obscure passages in a career about which Burke himself took pains not to inform either his contemporaries or posterity.

Three of the essays are extensions and elaborations of previous publications of Professor Copeland's. The first goes in greater detail than was possible in the essay on the same subject in the recent Tinker *festschriften* into the question of Boswell's treatment of Burke and the reasons for its peculiarly diffident and gingerly qualities. The third and fourth reconstruct as completely as possible Burke's work on the *Annual register*, and thus appear as up-to-date editions of the author's articles in PMLA in 1939 and 1942. In the other three, he investigates the misfortunes and blunders which beset Burke throughout his life, keeping him always short of real security and feeding with plausible fuel the malice of his detractors; his relations with his great antagonist Paine, and with Jefferson; and the probable identity of the correspondent to whom the *French Revolution* was addressed and of the translator of the work into French. In five appendices inaccessible documents are printed, and there is an adequate index. Professor Copeland has forthcoming an invaluable check list of Burke's letters. (D.C.B.)

Hoffman, Ross J. S., and Paul Levack, eds. Burke's politics: selected writings and speeches of Edmund Burke on reform, revolution, and war. New York. Knopf. 1949. pp. xxxvii+536+x.

Rev. by D. C. Bryant in QJS 35 (1949).380; by Crane Brinton in NYTB (March 6); by B. R. Redman in SRL (April 9); by August Heckscher in NYHTB (February 27); by J. M. O'Neill in CHR 35 (1949).324-5.

An easily accessible, readable selection from Burke, in quantity enough to be fairly representative. The editors have reprinted about thirty substantial selections amounting in total perhaps to somewhat less than a tenth of the available Burke. They have assembled a volume well adapted to extensive browsing and well designed to encourage the initial interest of the student. There are the essential explanatory footnotes and good bridge-passages of historical narrative and interpretive commentary which, however, makes no pretentions to rhetorical criticism. The introduction on Burke's philosophy of politics, though solid and sensible for the most part, is occasionally marred by the editors' determination to make Burke the bulwark against communism and the first line of defense against anti-Christ. This volume, contributing to the popular presentation of Burke, is a symptom of a revival of interest which is likely to result in a substantial amount of important Burke scholarship in the next few years, deriving in part from the depositing of the bulk of the Burke papers in the Sheffield Public Library. (D.C.B.)

Magnus, Sir Philip. New light on Edmund Burke. The Listener (January 6).17-8.

Reynolds, E. E. Edmund Burke: Christian statesman. Torch Biographies. London. S. C. M. Press. 1949. pp. 96.

BUTLER. Alogdelis, Joanna. A critical evaluation of selected educational speeches of Nicholas Murray Butler. Ph.D. dissertation. Univ. of Iowa Graduate School.

CALHOUN. Hofstader. See Modern Public Address—History, Culture.

Wiltsie, C. M. A critical southerner: John C. Calhoun on the revolution of 1848. JSH 15 (1949).299-310.

Shows correlation between Calhoun's dislike of the French and English governments and his own constitutional beliefs.

———. John C. Calhoun, nullifier, 1829-39. Indianapolis. Bobbs-Merrill. pp. 511.

Rev. by J. A. Krout in SRL (March 26).19; by Dumas Malone in NYTB (March 27).6; by George Dangerfield in NR (May 16).15; by Richard N. Current in MVHR 36 (1949).513-4.

The second volume of a biography to be completed in three volumes. Like *John C. Calhoun, nationalist* (Indianapolis, 1944), the first volume of the trilogy, the work is carefully documented, well-written, and thorough. It may be read as a study independent of its companion piece.

CHANNING. Anderson, Dorothy I. Edward T. Channing's teaching of rhetoric. SM 16 (1949).69-81.

CHASE. See 'Wiley' *s.v.* 'Lincoln,' *infra*.

CHURCHILL. Churchill, Randolph S., ed. The sinews of peace: post-war speeches by Winston S. Churchill. Boston. Houghton Mifflin. pp. 256.

Most of the twenty-nine speeches contained in this volume concern the problems of post-war international organization. Especially important, both historically and rhetorically, are Mr. Churchill's Fulton, Missouri, plea for an English-speaking Union and his Zurich University call for a United States of Europe. Slightly more than half of the speeches deal directly or indirectly with these two great proposals.

Students of public address will regret that the editor of this book has contributed so little to a fuller understanding of his father's speech making. Notes concerning speaking situations are lacking, and no hint is given concerning the sources, accuracy, or preparation of the speech texts used. Even the proofreading appears to have been done in haste, a fact suggesting that the present texts are no more reliable than other versions. (C.C.A.)

Morse. See Modern Public Address—Theory.

CLEMENCEAU. Zévaès, Alexandre. Clemenceau. Paris. René Juillard. pp. 342.

Rev. in BCr 4 (1949).657.

COCKRAN. Kennedy, Ambrose. American orator: Bourke Cockran, his life and politics. Boston. Bruce Humphries. 1948. pp. 225+iii.

Although this biography is more objective and more perceptive than McGurrin's *Bourke Cockran*, it, too, is the tribute of a friend and political ally. There still remains to be written a scholarly, disinterested appraisal of the only orator of the Democratic Party who could meet Bryan on equal terms.

Mr. Kennedy records the major stages of Cockran's public career and inquires, though not deeply, into the nature and origins of his political beliefs. Occasionally, too, he offers valuable judgments on Cockran's speechmaking, as when he draws upon his knowledge of congressional and convention oratory to evaluate his subject's success in these arenas. On the whole, however, the book offers only the image of Cockran as it remains in the mind of an admiring friend. Upon completing Mr. Kennedy's account one still wonders what sort of man this was whose phrases found their way into the Fulton, Missouri, speech of his friend, Winston Churchill, and whose eloquence was so unanimously praised by his contemporaries. (C.C.A.)

DANTON. Campagna, E. Comment s'est formée la légende dantonienne. Annales Historiques de la Révolution Française 21 (1949).1-53.

DEBS. Ginger, Ray. The bending cross: a biography of Eugene Victor Debs. New Brunswick. Rutgers Univ. Press. pp. x+516.

Rev. by MacAllister Coleman in N (August 20).188; by A. M. Schlesinger, Jr., in SRL (July 2).27.

DE GASPERI. Benedetti, D. De Gasperi politico e statista. Roma. Ed. Giornale del Mezzogiorno. pp. 300.

An up-to-date biography of Italy's prime minister.

DEWEY. Moley. See Modern Public Address—History, Culture.

Thompson. See Modern Public Address—Theory.

DONNELLY. Crawford, Paul Kerrins. Ignatius Donnelly, orator and agitator. Ph.D. dissertation. Northwestern Univ. Graduate School.

DOUGLAS. Davis, G. D. Douglas and the Chicago mob. AHR 54 (1949). 553-6.

Describes the reception given Douglas on his first attempt to defend the Kansas-Nebraska Bill in Illinois.

EDEN. Eden, Anthony. Freedom and order. Boston. Houghton Mifflin. 1948. pp. 436.

A collection of fifty speeches delivered during 1939-1946 inclusive, arranged with notes on contemporary events and speaking situations and with a foreword by Mr. Eden. Sources of the speech texts, excepting those of parliamentary speeches, are not reported. Some speeches are reported in part only.

EMERSON. Rusk, Ralph Leslie. The life of Ralph Waldo Emerson. New York. Scribners. pp. ix+592.

Rev. by Odell Shepard in Yale Review 38 (1949).739.

Emerson is no stranger to Mr. Rusk, who ten years ago edited *The letters of Ralph Waldo Emerson*, an excellent and exhaustive collection (Columbia Univ. Press. 1939). Taking the next logical step, Mr. Rusk has produced a detailed and analytical biography based upon careful and critical research in Emersonian letters and manuscripts. In fact the book in its day by day account, presented in a strict chronological order, becomes wearisome at times. Explains the author, 'I . . . try to let him and his contemporaries speak for themselves and act as they did in real life, without regard to our preconceived notions of them.' Perhaps the fault lies not with the author but with Emerson; there may have been little that was exciting about his writing, lecturing, and philosophizing.

Carefully the author attempts to determine the sources of Emerson's ideas, to assess the influence of friends and relatives, and to trace the development of Emerson as an intellectual. There can be little doubt that Mr. Rusk has written a significant biography.

Unfortunately the author, an authority on American literature, has not thrown any new light upon Emerson's lecturing. He has recorded some of the dates and named some of the places where Emerson lectured, but he has failed to find out what his audiences thought of the Concord philosopher and how Emerson performed on the platform. Such material is not found in Emersonian journals and letters, but in the newspapers of the period, which are not covered sufficiently in the study. (W.W.B.)

FOOTE. Lomas. See Modern Public Address—History, Culture: 'Southern orators in California before 1861.'

GLADSTONE. Murray, Gilbert. Gladstone: 1898-1948. CoR 174 (1948). 134-8.

GUAL. Bierck, Harold A. Vida pública de don Pedro Gual. Caracas. Ediciones del Ministerio de Educación Nacional. 1947. pp. 599.

Rev. by Charles C. Griffin in HAHR 29 (1949).251-4; by John F. C. Green in BA 23 (1949).165.

HITLER. White. See Modern Public Address—Theory.

HOOVER. Hofstader. See Modern Public Address—History, Culture.

Hoover, Herbert. Addresses upon the American road, 1945-1948. New York. Van Nostrand. pp. xii+319.

This book, the third of a series, is a collection of twenty-five speeches plus letters, press releases, reports to the president, articles. The subjects cover foreign and domestic policy, loans, relief, atomic warfare, exchange of students, world famine. No comment is made concerning validity of speech texts. (W.W.B.)

INGERSOLL. Finkel, William Leo. Robert Ingersoll's oratory and Walt Whitman's poetry. SM 16 (1949). 41-56.

JACKSON. Hofstader. See Modern Public Address—History, Culture.

Long. See Modern Public Address—History, Culture.

JEFFERSON. Butterfield, L. H. The papers of Thomas Jefferson: progress and procedures in the enterprise at Princeton. The American Archivist 12 (1949) .131-45.

Hofstader. See Modern Public Address—History, Culture.

Long. See Modern Public Address—History, Culture.

JOHNSON, ANDREW. Phifer, Lyndon Gregg. The last stand of presidential reconstruction: a rhetorical study of Andrew Johnson's swing around the circle in 1866. Ph.D. dissertation. Univ. of Iowa Graduate School.

JOHNSON, HIRAM. Nichols, E. Ray, Jr. Hiram Johnson, the man whom the people believed. SA 5 (1949) .161-3.

Moley. See Modern Public Address—History, Culture.

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Hofstader. See Modern Public Address—History, Culture.

Long. See Modern Public Address—History, Culture.

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Professor Randall's former students privately published this pamphlet in honor of his retirement as professor of history at the University of Illinois. In addition to the title essay it contains essays entitled 'The great dignity of the rail splitter,' 'Lincoln's great declaration of faith,' and 'Lincoln and Thanksgiving.'

Santovenia y Echaide, Emeterio S. Lincoln. Buenos Aires. Americalee. 1948. pp. 483.

Wadsworth, Moses Goodwin. Some memories of Lincoln. JISHS 41 (1948). 281-2.

Wiley, E. W. 'Governor' John Greiner and Chase's bid for the presidency in 1860. OSAHQ 58 (1949) .245-73.

Greiner, desiring a Westerner for the president, threw his support to Chase, failing to notice Lincoln's speeches in Ohio during 1860.

LONG, HUEY P. Moley. See Modern Public Address—History, Culture.

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PHILLIPS, WENDELL. Hofstader. See Modern Public Address—History, Culture.

May, G. S. Parker Pillsbury and Wendell Phillips in Ann Arbor. MH 33 (1949) .155-61.

The radical abolitionists encountered mobs as late as 1862.

ROOSEVELT, F. D. Brandenburg, Earnest. Franklin D. Roosevelt's international speeches: 1939-1941. SM 16 (1949) .21-40.

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Hofstader. See Modern Public Address—History, Culture.

Long. See Modern Public Address—History, Culture.

Moley. See Modern Public Address—History, Culture.

Roosevelt, Eleanor. This I remember. New York. Harper. pp. x+387.

Rev. by Arthur Schlesinger, Jr., in SRL (November 5).12; by J. N. Rosenau in N (November 19).496; by Elizabeth Janeway in NYTB (November 6).1.

Eleanor Roosevelt was content neither to bask in the reflected glory of her husband nor to be swallowed up in the routine of operating the White House. She established for herself a significant place in the American scene as a mother, philanthropist, administrator, White House hostess, lecturer, columnist, and politician.

Now this great woman has written a frank, revealing, and sincere account of those years from 1921 through 1945. Unlike many who have written about her husband, she is indeed modest about her own influence on the president. Furthermore, Roosevelt critics would do well to take a lesson from her in the restraint that she exercises in writing about those who have proved most critical of her, her husband, and the Roosevelt administration.

This book is another significant link in the Roosevelt story. The student of public address will find much of interest here. (W.W.B.)

Schiffman, Joseph. Observations on Roosevelt's literary style. QJS 35 (1949).222-6.

Tully, Grace. F. D. R., my boss. New York. Scribners. pp. xiii+391.

Rev. by Jonathan Daniels in SRL (November 5).14.

The student of public address will be pleased with the numerous details Miss Tully gives about Roosevelt's speechmaking, particularly his speech preparation.

White. See Modern Public Address—Theory.

ROOSEVELT, T. Hofstader. See Modern Public Address—History, Culture.

Long. See Modern Public Address—History, Culture.

ROSE. Schappes, M. U. Ernestine L. Rose: her address on the anniversary of West Indian emancipation. JNH 34 (1949).344-55.

Reprints speech delivered at Flushing, Long Island, Aug. 4, 1853.

RUSH. Hale, Lester L. Dr. James Rush—psychologist and voice scientist. QJS 35 (1949).448-55.

SARMIENTO. Martínez Estrada, Ezequiel. Sarmiento. Buenos Aires. Argos. 1946. pp. 207.

Rev. by Aubrey F. G. Bell in BA 23 (1949).62.

SIERRA. Sierra, Justo. Obras completas. Tomo V: Discursos. Ed. by Manuel Mestre Ghigliazza and José Luis Martínez. México. Imprenta Universitaria. 1948. pp. 490.

Mexico has decided to honor Sierra, one of its foremost citizens, by the publication of his complete works which include, besides the present volume, histories, social studies, poetry, plays, and literary criticism. This new edition of a famous orator's speeches will supersede the inadequate collection of 1919. (R.R.)

STEVENS. Whitaker, William Bishop. Thaddeus Stevens: spokesman for the Vindictives and creator of the 'Solid South.' Ph.D. dissertation. Univ. of Wisconsin Graduate School.

TOGLIATTI. Togliatti, P. Pace o guerra. Raccolta di scritti e discorsi legati da un commento esplicativo di G. Titta Rosa. Milano. Edizioni di Milano-sera. pp. 160.

Speeches and writings of the head of the Communist party in Italy.

TRUJILLO. Trujillo Molina, Rafael L. Discursos, mensajes y proclamas. 8 vols. Santiago. Edit. 'El Diario.' 1946-1948.

Speeches, messages, and proclamations by the President of the Dominican Republic from 1946 to 1948.

TRUMAN. Ratcliffe, S. K. President Truman's triumph. CoR 174 (1948).321-6.

WALLACE. Moley. See Modern Public Address—History, Culture.

WARREN. Moley. See Modern Public Address—History, Culture.

WASHINGTON, BOOKER T. Mathews, Basil. Booker T. Washington, educator and inter-racial interpreter. Cambridge. Harvard Univ. Press. 1948. pp. xvii+350.

Rev. by Charles S. Johnson in MVHR 36 (1949).157-8; by M. S. MacLean in AHR 54 (1949).630; by G. C. Osburn in AAA 262 (1949).237.

In this biography, Booker T. Washington is presented 'as referee in tangled issues affecting both races, as advisor to the government . . . as guide to education boards, to humanitarian funds, and to men and women of wealth in the generous use of their resources, and "as elder statesman," in propounding and practicing a consistent policy.' The book is scholarly and interestingly written.

The student of public address will find here much about this famous Negro's speaking. The chapter 'The decisive hour,' which relates his experience in speaking to the Atlantic Exposition in 1895, is particularly noteworthy. (W.W.B.)

WILLKIE. Moley. See Modern Public Address—History, Culture.

Pitt, Carl A. Wendell Willkie, debater. SA 5 (1949) .99-101.

WILSON, WOODROW. Hofstader. See Modern Public Address—History, Culture.

Long. See Modern Public Address—History, Culture.

WITHERSPOON. Paul, Wilson B. John Witherspoon's theory and practice of public speaking. SM 16 (1949) .272-89.

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Drury, C. M. Protestant missionaries in Oregon: a bibliographic survey. OHQ 50 (1949) .209-21.

Hotman, R. B. The Catholic Church in Napoleon's propaganda organization. CHR 35 (1949) .1-18.

The administrative hierarchy directed all phases of religious activity for the benefit of Napoleon's purposes.

Jones, E. Winston. Preaching and the dramatic arts. New York. MacMillan. 1948. pp. ix+123.

Landau. See Modern Public Address—History, Culture.

McConnell, Francis J. The freedom of the preacher. Christian Century (January 12) .42-3.

Petry, Ray C., ed. No uncertain sound: sermons that shaped the pulpit tradition. Philadelphia. Westminster Press. 1948. pp. xiii+331.

Rev. by Perry Miller in S 24 (1949).138-40.

Umble, Roy. Mennonite preaching, 1864-1944. Ph.D. dissertation. Northwestern Univ. Graduate School.

b. *Practitioners*

BEECHER. Mead, D. The humiliation of Henry Ward Beecher in the west. OSAHQ 58 (1949) .94-100.

Beecher's first lectures failed because he violated the western conventions of the Lyceum.

BROOKS. Scarlett, William, ed. Phillips Brooks: selected sermons. New York. E. P. Dutton. pp. 377.

CAMPBELL. Ellis, Carroll B. The controversial speaking of Alexander Campbell. Ph.D. dissertation. Louisiana State Univ. Graduate School.

EDWARDS. Cady, E. H. The artistry of Jonathan Edwards. NEQ 22 (1949) .61-72.

His emotional power comes from rich and versatile imagery based upon Biblical quotation and upon his experience at Enfield.

GRENTE. Grente, Msgr. Oeuvres oratoires et pastorales. Tome VIII. Paris. Beauchesne. 1948. pp. 319.

Rev. in BCr 4 (1949).199; in Le Livre Français 14 (1949).1.

The present volume contains sermons delivered before 1939.

HICKS. Forbush, B. Elias Hicks—prophet of an era. The Bulletin of Friends' Historical Association 38 (1949) .11-9.

NEWMAN. Newman, John Henry, Cardinal. Sermons and discourses. 2 vols. New York. Longmans.

A new selection of Newman's sermons from both his Anglican and Roman Catholic periods. The first volume contains some of those written between 1825 and 1839; the second from 1836 to 1857.

PARKER. Mead, D. Theodore Parker in Ohio. Northwest Ohio Quarterly 21 (Winter 1948-1949) .18-23.

PIUS XII. Padellaro, Nazareno. Pio XII. Roma. Tori. pp. 830.

Rev. by Franco de Crespi in It 32(1949).183.

SIMPSON. Clark, Robert D. The oratorical career of Bishop Matthew Simpson. SM 16 (1949) .1-20.

STERNE. Hammond, Lansing Van der Heyden. Lawrence Sterne's sermons of Mr. Yorick. Yale Studies in English. Vol. 108. New Haven. Yale Univ. Press. 1948.

In this study is investigated with scholarly thoroughness the vexed problem of Lawrence Sterne's 'plagiarisms' or indebtedness in his published sermons. The conclusion is that Sterne did borrow liberally, especially from Tillotson, Samuel Clarke, and Hall, but that in those sermons which he published during his lifetime, he made the borrowings so thoroughly his own that he cannot be considered culpable, certainly not by eighteenth-century standards of literary proprietorship. Hammond's chapter in extenuation of Sterne provides a useful account of the prevalence in Sterne's day of the traffic in ghost-written sermons and of the practice of reading good published sermons from the pulpit instead of poor original ones. In this book, also, the rhetorical scholar may observe the industry and resourcefulness with which the research into influences and sources may be pursued. (D.C.B.)

WALKER. Laack, J. A. Captain Jonathan Walker, abolitionist. WMH 32 (1949) .312-20.

WELD. Carmack, Paul A. Theodore Dwight Weld, reformer. Ph.D. dissertation. Syracuse Univ. Graduate School.

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A popularized account of the early history of radio by a former president of NBC.

Beauchamp, Wilbur L. Education and television. School Review 57 (1949) .127-9.

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Case study of Fulton Lewis, Jr. See 'Lewis,' *infra*.

Dunn, Anita. Experimental teaching in radio listening. EJ 38 (1949) .194-7.

Ewer, W. N. Mass persuasion through the microphone. BBC Quarterly 3 (1949) .199-204.

Goldstein, Harold. Radio's DDT. AEJ 8 (1949) .133-40.

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Haley, Sir William. Parliamentary institutions and broadcasting. PA 2 (1949) .108-17.

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———. The place of broadcasting. BBC Quarterly 2 (1948) .193-7.

The philosophy of the BBC presented by its director-general.

Hall, Gertrude M. Radio in state teachers colleges. S&S (January 22) .61-3.

Harrell, Thomas W.; Donald E. Brown; and Wilbur Schramm. Memory in radio news listening. JAP 33 (1949) .265-74.

Holy, T. C. The Ohio school of the air. ERB 28 (1949) .148-53.

Hoose, Harned P. Censorship by radio stations. Southern California Law Review 21 (1948) .292-5.

Kent, George. Antidote for dial-hopping. SRL (December 10) .18.

An account of the program policy of Station WABF, New York, which concentrates on good music, broadcasts no news, and permits commercials to be delivered only in a normal tone of voice.

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A selective bibliography on radio and television for teachers of English.

Lewis, F., Jr. Critique on a critic, an analysis of a case study. POQ 13 (1949) .462-70.

Mr. Lewis replies to Mr. Chester's criticisms. See 'Chester,' *supra*.

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A review of the alleged news-slanting activities of Station KMPC, including the related activities of the FCC in meeting the situation.

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Pouey, Fernand. Un ingénu à la radio. Paris. Domat. pp. 260.

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Siepmann, Charles A. The radio listener's bill of rights. New York. Anti-Defamation League of B'nai B'rith. 1949. pp. 52.

Smith, Bernard B. Television: there ought to be a law. Harper's 197 (1948) .34-42.

A plea for a comprehensive governmental policy on television.

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Williams, R. M. Radio as an advertising medium. Harvard Business Review 47 (1949) .62-78.

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Constans, H. P. The role of intercollegiate debate tournaments in the post-war period. SSJ 15 (1949) .38-44.

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Judgments of American debating by two Cambridge University debaters, with replies by P. E. Lull, E. C. Buehler, H. H. Perritt, Wayne C. Eubank, and P. Merville Larson.

Kadish. See Modern Public Address—Theory.

Lull, Paul E. Mass production of debaters. QJS 34 (1948) .374-6.

Nelson, Roy C. And now to define the terms. Gavel 31 (1949) .48-51.

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7. Discussion

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Busch, Henry M. Conference methods in industry. New York. Harper. pp 107.

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Lippitt, Ronald. Training in community relations. New York. Harper. pp. 286.

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b. *Experimental Studies*

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THE PLIGHT OF THE CONSERVATIVE IN PUBLIC DISCUSSION

James H. McBurney

THE plight of the conservative in American public life is a fact which hardly needs documentation. An analysis of this plight was presented in a recent issue of *The Chicago Daily News* in which opinions from grass-root voters to political and educational leaders were reported. Says the *News*: 'Whether it was called a "welfare state," "creeping socialism," "fascism," "a regimented state," or something else, it boiled down to a belief that individual freedom and initiative are being threatened by the government.' When queried by the *News*, Franklyn B. Snyder, President-Emeritus of Northwestern University, added this: 'Complacency today is the greatest foe of the conservative.'

I think this hits the nail on the head. Complacency it is! And this complacency affects public discussion in America in ways which are good for no one, least of all the conservatives.

I have the temerity to argue that the conservatives in America have become inarticulate to a point where their voice does not do credit to their ideas and often does their cause a positive disservice. I think my analysis is not a partisan one. I confess to a conservative bias, but my concern here is a professional interest in public discussion and debate. In a very real sense, discussion is the essence of the democratic process. Whatever weakens discussion in America, weakens America. A monolithic society is not conducive to vigorous discussion of public questions. We need differing points of view, and we need articulate spokesmen for these points of view.

For the past eight years, I have had charge of the Northwestern University Reviewing Stand, a national radio forum originating in Radio Station WGN, Chicago, and carried by the Mutual Network. We are on the air each week with discussions of contemporary problems, mainly social, economic, and political questions. Our speakers are members of the University faculty and distinguished guests from business, industry, labor, government, and the press. As moderator of these discussions, I receive an amazing volume of letters and comments from all over America. One of the most persistent criticisms is the charge that we are radicals, reds, and even communists. To be sure, we are often labeled radicals and reactionaries on the same program, but the charge of radicalism far outruns any other single criticism.

Why this persistent charge of radicalism? I am sure the answer does not lie in the sponsorship and management of our radio forum. Even our critics express surprise that we should be the ones to commit this indiscretion. What is more, precisely the same charge is directed against the other leading radio forums. The answer must be sought in the discussions themselves.

In the first place, we usually discuss changes in the status quo—questions of public policy. That is an important function of discussion. All kinds of social, economic, and political changes are analyzed in the interest of better under-

This is the presidential address at the SAA Convention in Chicago in December 1949. Mr. McBurney (Ph.D., Michigan, 1935) is Dean of the School of Speech at Northwestern University.

standing. The conservative, by definition, opposes change; he supports the status quo; he usually takes 'the traditional position.' The very fact that discussion concerns itself with change may suggest that discussion supports such change. Actually, of course, it does not. Properly conceived, discussion is a method for analyzing problems and considering solutions to these problems. It is not even a good vehicle for propaganda.

More important are the persons who take part in these programs. In organizing discussions of controversial questions, we naturally try to secure the most competent spokesmen available for all points of view. We have little trouble getting the advocates of change, the liberals, the radicals. These people invariably accept our invitations with pleasure and alacrity; but not so with the gentlemen on the right, the representatives of business and industry, the conservatives. More often than not, they are too busy, have other commitments, or refuse to appear on the same platform with other speakers we have invited. Sometimes they say quite frankly that they are afraid of give-and-take discussion.

As moderator of these discussions, I frequently find myself wanting to come to the aid of the conservative spokesmen. Often they are nervous and inarticulate. Especially is this true when their basic assumptions are challenged. They lack facility in verbal analysis and synthesis, in give-and-take argument, in rebuttal and refutation. More often than not they are no match for rhetorically seasoned liberals, with long experience on every kind of platform from a cracker barrel to a radio microphone. There are notable exceptions, but my description is faithful to the rule.

I think this is the reason why our radio forum is charged with radicalism —the conservative spokesmen do not come through! It is either this or the less charitable explanation that the conservative position in America today is not tenable in public discussion. Whether or not the conservative position, or any other position, is tenable is precisely what public discussion is designed to test. Given spokesmen of high competence and reasonably equal competence, it provides one of the best tests democracy has been able to devise. Unless these conditions are met, we run the risk of serious distortions in public policy.

If this problem were confined to radio forums, I would not take your time with it. It most emphatically is not so confined. These forums are just a small sample of the kind of discussion that goes on all over America—in homes, schools, churches, places of business, legislative assemblies, and deliberative bodies of all kinds. In this larger arena, we can witness the full measure of the rhetorical bankruptcy of the conservative.

For many years past in America, the conservative has been in the saddle. The industrialist, the banker, the business man have been the backbone of America—respected, accepted, and looked to for leadership. Whether this reputation was deserved is neither here nor there. It is a fact. But this long, unchallenged tenure has not been an unmixed blessing. The conservative grew soft under it. He came to take his position for granted. He became complacent. And he lost his voice, except for occasional ceremonial chants and cries of distress. In the meantime, the little fellow on the outside grew in strength and lung power, until one day there appeared on the scene a great spokesman for the ill fed, the ill housed, and the ill clothed. Since that time we have lived under New Deals and Fair Deals.

How have the conservatives responded

to this rude unseating? Not too well, I fear. The National Association of Manufacturers invited a number of students to attend their annual convention in New York this month. *Time* reports some of the reactions of these young observers:

> Too many of the NAMsters, the students felt, talked in such platitudes and generalities about the drift towards Socialism, the welfare state, taxes, that what they had to say lost its effect. What was needed, said one student, was a clear, fresh exposition "to the man in the street in terms of the simple why and wherefore of the price of his bread."
>
> A further student criticism was that, in panel discussions, the NAMsters "were often unqualified to answer our questions."
>
> One student put his finger on N.A.M.'s biggest trouble: its failure to capitalize on opportunities to catch the public's ear.

Quite obviously the answer to this problem is not a simple one. Indeed, there may be no answer which the conservatives will like. Whether or not an intransigent liberalism is good for America must be ground out in countless discussions and debates all over America. My hope is that the conservatives will find the means of developing an effective voice in these discussions and debates. I think they are lost unless they do. And I think America stands to lose without their best counsel. I would say exactly the same of the liberals were the situation reversed.

I realize that this thesis comes easily from a teacher of discussion and debate and a moderator of public forums. Some will say the plight of the conservative is dictated by economic, social, and cultural realities in the American scene which have little or nothing to do with 'talk' about these realities. I do not propose to assess these realities in this paper, but I do profess to know something about the influence of talk in building attitudes and shaping events. Talk influences men, and men influence events. The case for making good sense and good taste articulate is a familiar one to most teachers of speech. We have substantial experimental data to support this thesis.

In the first place, we know that attitudes toward social problems do change significantly as a result of discussion. In other words, something is accomplished in discussion; people do change their positions on public questions as a result of listening to discussions and participating in them. Secondly, we know that the initial or pre-discussion dispersion of attitudes is significantly reduced as a result of discussion. People get closer together. There is a significant tendency toward consensus. Thirdly, we know that people develop superior attitudes toward public questions through discussion, as measured by the opinions of experts. In other words, discussion has the effect of developing sound positions on social questions. Finally, we know the greatest influence in discussion is exerted by the more competent people, as measured by standard tests of personal competence, such as personality inventories, intelligence tests, social maturity scales, and the like.

I cite these data to make the point that public discussion is a democratic tool which no segment of American society interested in social attitudes can afford to neglect; and by the same token, it is a matter of great importance to American society that all social groups be competently represented in public discussion.

Several suggestions for developing effective spokesmen in deliberative councils are implicit in what I have already said. I should like to spell these out in greater detail.

In the first place, men in executive positions in business and industry must be willing to participate in public dis-

cussion. As the President of the United States Rubber Company put it last June:

> The Eleventh Hour is here for business to speak for itself. Now, and from now on, the men who run American business must devote as much—if not more—time and effort to the public relations of their business as they spend on finance, production, and distribution. Unless they do, they will not need to worry about the latter problems. Government will be glad to handle them all.

In the second place, the paid spokesmen of the conservatives, the public relations officers of business and industry, must be selected with careful attention to their qualifications for serious intellectual discussion and vigorous public debate. The main job of such officers is developing relations with the public rather than with their brothers in the bond. This requires social, political, and economic literacy of a high order and top-notch dialectical ability.

Thirdly, the conservatives urgently need to develop greater sensitivity to the changing pattern of communication in America. This pattern is characterized by a growing emphasis on logical values in place of high pressure mumbo-jumbo; by simple, direct statement rather than verbal obfuscation; and by a sense of relativity in language usage in place of arbitrary, dogmatic assertion. These changes are inevitable in a democratic society which is becoming more conscious of the processes of communication and more sophisticated in their use. Any speaker ignores them at his own peril.

Fourthly, the conservatives must rid themselves of some unfortunate stereotypes. In this so-called 'era of the common man,' the conservative is depicted as the foe of the common man. Unfortunately, this role can easily be given specious plausibility because the conservative does have vested interests in the status quo. In a society in which men are living longer and specialized economic functions tend to draw class lines, it is easy to think of the conservative as an old man who has lost the common touch. Actually, the interests of the common man on any given issue at any given time and place may be just as completely identified with the conservatives as with the liberals. Most certainly it begs the question to assume otherwise. The lines between conservatives and liberals in America need not, and should not, be drawn on the basis of age or class. They should be determined in free and widespread discussion, and the conservatives must learn how to conduct themselves in such discussions in ways which will enlist the sympathy and understanding of common men.

The conservatives have also succeeded in alienating many of the intellectuals in America. Witch hunts in the colleges and universities, journalistic caricatures of the mortar board, and frantic name calling are hardly designed to win the understanding of men who place a high premium on objectivity in discourse. Moreover, there are echelons in the intellectual hierarchy in which there are fashions in ideas just as there are in goods. In some of these quarters, I fear, the conservative position has lost caste for reasons which have very little or nothing to do with its merit.

A minimum program of education and training for the kind of public discussion I am talking about should include: 1. A broad understanding of social, political, and economic issues in American life and culture; 2. clear insight into personal and social values as they affect these issues; and 3. specific training in the philosophy and method of democratic participation.

On this last point may I add with some feeling that such training is not to be secured in classes in after-dinner speaking and polite elocution. What is

needed is sound education in discussion, debate, persuasion, and semantics under conditions which provide opportunities for realistic experiences in participation and leadership under the direction of competent teachers.

In conclusion, I wish again to make it clear that I do not present this analysis to plead the cause of the conservative, nor do I mean to question the ability and integrity of the conservative. It is my purpose rather to point out that conservatives generally are not doing their cause justice in public discussion and debate, explain why this is the case, and suggest some of the ways in which this weakness can be corrected. I believe this to be a problem of more than ordinary importance in American public life, and certainly one of great significance to students and teachers of speech.

As Aristotle put it, over two thousand years ago: 'Truth and justice are by nature more powerful than their opposites; when decisions are not made as they should be, the speakers with the right on their side have only themselves to thank for the outcome.'

ASPECTS OF THE RHETORICAL TRADITION—I
THE INTELLECTUAL FOUNDATION

Donald C. Bryant

THE aspect of the rhetorical tradition which I wish to discuss in this essay is its intellectual foundation. By this I mean something more than the basic position of *logical proof* in standard rhetorical theory. The study of logical proof is an important part of the intellectual tradition of rhetoric, and I shall want to consider some implications of it a little later. First, however, I should like to establish the distinction between rhetoric as a scholarly study, and rhetoric as a body of principle and precept available to the speaker and critic for 'discovering in any given case all the available means of persuasion.' It is the distinction between a philosophy and a code of behavior, between scientific research and technological application, the one resulting in a theoretical treatise, the other in a manual of instruction.

It may be that the successful orator is more the product of nature than of study, that study really spoils him if he is preeminently fitted to be an orator—though this is a doubtful proposition philosophically, historically, and pedagogically. In any case it is of first importance that he say the right thing the right way at the right time, whether by nature or by rhetoric. For the rhetorician, the theorizer about oratory, on the other hand, and for the student and scholar in rhetoric, the prime business is thought:—observation, study, analysis, systematization, interpretation. His first job is not to enunciate rules how good speeches *may* be made, to teach a knack of persuasion, as Plato called it in one place, comparable to the art of cookery. It is not his characteristic business even to write textbooks for elementary courses in public speaking. That may come later, and the textbooks will be the better because he has done his main job first.

The job which comes first for the philosophical rhetorician and is also first in the logic of his study is the investigation and analysis of how good speeches (and poor ones) are made. This is a study, and a highly intellectual study. It is part of the study of the functioning of man in society. Rhetoric in its philosophical phase is the study of a particular mode of discourse, in order that the available knowledge may be increased of what in essence that mode of discourse is, how it has functioned, what its relation is to other modes and to other forces in society. Says Cicero:

> If . . . the actual things noticed in the practice and conduct of speaking have been heeded and recorded by men of skill and experience, if they have been defined in terms, illuminated by classification, and distributed under subdivisions —and I see that it has been possible to do this —I do not understand why this should not be regarded as an art.[1]

And to Cicero, as to the ancient world generally, an art was an intellectual structure. It was a systematic organization of known truth. This it was to the

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*From a lecture presented at the University of Missouri, at Columbia, Missouri, June 16, 1949.

[1] *De Oratore*, I, xxiii (109). Trans. E. W. Sutton and H. Rackham, Loeb Library.

author of *Longinus on the Sublime*.[2] To Aristotle also an art was the result of orderly investigation and thought. As he wrote in the first paragraph of the *Rhetoric*: 'It is possible to inquire the reason why some speakers succeed through practice and others spontaneously; and everyone will at once agree that such an inquiry is the function of an art.'[3]

The rhetorician draws chiefly upon three kinds of sources as he inquires why some men succeed through practice and others spontaneously (and conversely why some men fail in spite of practice and others spontaneously). 1. He draws upon previous theories of rhetoric and previous discourses upon human behavior; 2. he draws upon observation of speeches, speakers, and audiences, past and present; 3. and he draws upon the resources of his own mind for comparison, understanding, analysis, and inference. We know, of course, that there must have been a first rhetorician—some ante-Corax who could not have been either assisted or misled by the theories of others; and we know equally well that there have been rhetoricians who have written textbooks derived solely from their predecessors, without the corrective of observation or the illumination of creative thought.

These, however, are not the characteristic rhetoricians at work—the Winanses, the Whatelys, the Campbells, the Aristotles. To these there never was the slightest doubt about the great intellectual undertaking of the rhetorician. Campbell wrote that the purpose of his book was:

> to exhibit . . . a tolerable sketch of the human mind; and, aided by the lights which the poet and the orator so amply furnish, to disclose its secret movements, tracing its principal channels of perception and action, as near as possible, to their source; and on the other hand, from the science of human nature, to ascertain with great precision, the radical principles of that art whose object is, by the use of language, to operate on the soul of the hearer, in the way of informing, convincing, pleasing, moving, or persuading.[4]

Let us merely suggest, by way of example, some of the problems which Aristotle investigated and solved. Primarily he put rhetoric, as he put poetic, as he put logic, as he put ethics and politics, into a philosophical system which included, each in its discrete place and in its relations to the others, all the activities of the human mind. For rhetoric he perceived the characteristic function, and defined the scope, the elements, the limitations, the distinctions, and the rationale of observation and analysis; and he identified the weaknesses and inadequacies of previous theories. He described the enthymeme and detected its central position in rhetorical discourse, observing its parallel to the logical syllogism and carefully separating the two in nature and function. He distinguished the modes of proof and thus established the threefold basis for the analysis of persuasion which has held the field ever since. His confused successors even to this day, I fear, and not Aristotle himself, have often befouled his clear thinking by speaking of the three kinds of proofs as if they were discrete arguments or *materials*—logical, ethical, and pathetic—and thus have established that bugbear, the complete separation of thought and emotion, which is still plaguing us. It should be clear that though Aristotle

[2] 'Two requirements may be made of every treatise on an art; first, the author must make clear what he is about to deal with; then, as second in order though first in importance, he must show us the methods of attaining the goal he sets before us.' Trans. A. H. Gilbert in his *Literary Criticism: Plato to Dryden* (New York, 1940) 146-147.

[3] Trans. Rhys Roberts. *The Works of Aristotle* (Oxford, 1924) 11.1354a.

[4] George Campbell, *Philosophy of Rhetoric* (7th ed., London, 1823) vii-viii.

called the enthymeme the primary instrument of the logical mode, his analysis of the pathetic *mode* is heavily concerned with the discovery of materials for *enthymemes* whose effect will be to appear to *demonstrate* to an audience those things which will put them into a *certain state of feeling*. Hence it is, as Aristotle very well saw, and as many of his interpreters have failed to see, that what we call an *argument*, what we call *material*, may very well be at once entirely in the logical mode, entirely in the ethical mode, and entirely in the pathetic mode.

One could go on much further and extend to a volume one's study of Aristotle's place in the intellectual tradition of rhetoric. He in one direction and Plato in another—in the direction of social function and ultimate value—are the great origins of the intellectual tradition. Isocrates supplemented them, creating a political philosophy in which rhetoric should have the position of central motive force; and Cicero and Quintilian created for rhetoric its highest stature in the ancient world and perhaps of all time—they made it the intellectual basis for the operative philosophy of the first men in the state.

As we stated earlier, the first objective of rhetoric as a branch of learning is not the assistance of the practical public speaker, any more than the first objective of theoretical chemistry is the invention of DDT. The common objective of theoretical rhetoricians is to understand human life and the world of things, thoughts, and feelings in which men live and have lived. It is to enable themselves and other men to exercise judgment more rationally, more surely, more soundly—to *know* most completely and hence to think best. On this point one may be accused of having a higher opinion of knowledge as the foundation of thought, and of thought as the foundation of character, than the behavior of humanity will support. Under that charge, if charge it be, one may rest with satisfaction in the company of the great rhetoricians in putting the highest premium upon the highest learning. On this whole matter may I quote from Edmund Burke, who asserts not only the general value of study but the place of theoretical knowledge in the equipment of the artist and the practical expert:

> The elevation of the mind ought to be the principal end of all our studies; which if they do not in some measure effect, they are of little service to us. But beside this great purpose, a consideration of the rationale of our passions seems to me very necessary to all who would affect them upon solid and sure principles.[5]

For *passions* read the name of any other force in human behavior, and you have a complete statement of the relation of understanding to any kind of operative effectiveness.

In concluding this attempt at establishing the intellectual tradition of rhetoric as a study, I might summarize by quoting again at a little length from George Campbell's *Philosophy of Rhetoric* or from Hoyt Hudson's superb little book *Educating Liberally*. Instead, I shall turn to an eminent modern scholar in a very different art, Walter Piston of Harvard, musicologist, musician, composer, and teacher. Confronting the same question of the value of the study of principles and theory, he wrote in the preface to his book on harmony:

> There are those who consider that studies in harmony, counterpoint, and fugue are the exclusive province of the intended composer. But if we reflect that theory must follow practice, rarely preceding it except by chance, we must realize that musical theory is not a set of directions for composing music. It is rather the collected and systematized deductions gathered by

[5] A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful, *Works* (Boston, 1894) I.127.

observing the practice of composers over a long time, and it attempts to set forth what is or has been their common practice. It tells not how music will be written in the future, but how music has been written in the past.

The results of such a definition of the true nature of musical theory are many and important. First of all, it is clear that this knowledge is indispensable to musicians in all fields of art, whether they be composers, performers, conductors, critics, teachers, or musicologists. Indeed, a secure grounding in theory is even more a necessity to the musical scholar than to the composer, since it forms the basis for any intelligent appraisal of individual styles of the past and present.

On the other hand the person gifted for creative musical composition is taking a serious risk in assuming that his genius is great enough to get along without a deep knowledge of the common practice of composers.[6]

Now to turn to the rhetorician as the guide to the orator's training and practice. In this respect too, there has never been any question among the foremost rhetoricians as to the great importance of the intellectual factor, the high place accorded to knowing and thinking, and judging aright, in the orator as citizen and as man speaking.

The orator knows first his art; he is a conscious and careful student of the theory of speaking, of the practice of great speakers of the past and present. Accidental, or instinctive, or intuitive, or God-given power will not be denied in him nor deprecated. The more of that he has, the better, and since art follows practice, the original orators, like the original poets and painters and musicians, were unquestionably untutored geniuses. But orators without predecessors had disappeared long before we have any records. Hence, for practical purposes an orator in a civilized nation could always know the theory and historical precedent of his calling. That is the tradition which has been given no stronger explicit expression than in the works of Cicero and Quintilian, no stronger implicit support than by Aristotle.

Here we must call to our minds the difference between the tradition of *oratory* and the tradition of *rhetoric*. There has almost always been a certain fondness in the public and in speakers for the impression of spontaneous eloquence; and speakers and critics alike have at times proclaimed the preeminence of genius and practice, to the detriment of knowledge and study. This, however, has not been the tradition of rhetoric. In fact the existence of rhetoric as a guide to practice is a denial of it, though even the greatest rhetoricians agree that if one cannot have both art and nature, the decision must be for nature. The distinction is a quibble, however, as Quintilian asserted, for art *is* available and is especially available to natural aptitude.

Knowledge of the art includes (or is supplemented by) knowledge of men, knowledge of the 'heart of man,' as the ancient and useful term has it—and the completest understanding of the operation of the emotions. This, above all else, is the special knowledge of the orator, who shares most of the rest of what he knows with other learned men. It is, in Plato's terms, the knowledge of the various kinds of souls and the various kinds of arguments which move those souls to action. This knowledge is the main burden of the second book of Aristotle's *Rhetoric*, wherein is illustrated also a method of organizing it.

Knowledge and thought, ideas and understanding, information and contemplation—the steady and superior application of the superior intellect—this is the cry of rhetoric throughout the tradition. Whatever else is taught, whatever else seems to be given more space and

[6] *Harmony* (New York, 1941) 1.

more elaborate analysis (and the figures of speech and the ornaments of style have often consumed much of the available space in the handbooks), there is nothing except a good character which more persistently underlies and justifies rhetorical teaching than the insistence upon intellectual processes in the speaker and intellectual content in the speech and in the preparation of the speech.

From Aristotle's five classes of knowledge which a political speaker must have (the indispensable courses in other departments which a major in rhetoric and public address as well as a public speaker must have) to the demand of Cicero and Quintilian that the orator know practically everything, rhetoric traditionally requires not only that a speaker have a deep, sure, and extensive knowledge of the art of rhetoric and a thorough and intimate understanding of the natures of men, but that he know his subject for each individual speech with a thoroughness little short of the flawless, and that he know all things related to his subjects, and all things which befit a highly educated gentleman.

Rhetoric, one way or another, has always run along with logic and with whatever modes and methods of sound and productive thinking mankind has conceived and formulated—sometimes closely and almost indistinguishably and sometimes separately. Thonssen and Baird therefore are only reiterating the best sense of the greatest when they declare that 'Great public speaking should, first of all, be a demonstration of significant ideas. That is a principle of the art.'[7] Isocrates, Plato, Quintilian, and Saint Augustine could only nod and praise, and be pleased at how well they have taught. It was obvious to Plato's Socrates that since the true business of the orator—of him who is skilled in the enchantment of the soul with words—is to distinguish for his hearers the good from the bad, the sound from the false, knowledge is of the greatest importance. 'As for resemblances,' says Socrates, '. . . the man who . . . best understands how to discover them is the man who knows the truth.'[8] And as to perfection in the ways and means, 'All the arts of great importance call for accessory discussion and high speculation about Nature. From this, it would appear, come, somehow, loftiness of thought and completeness of execution.'[9]

Every serious reader of this JOURNAL knows, of course, that from the beginning rhetoric has been on the side of truth and justice. There are still enough people, however, who, like the Socrates of the *Gorgias*, seem firmly convinced that rhetoric is represented by those instrumental parts of it which are most readily perfected by knaves to make a trap for fools, and that at its best (for example, in university classes in public speaking) it is only less successfully devoted to plain and fancy falsehood than is commercial advertising. Oratory as well as the less refined forms of public address are sometimes open to this charge, because men are what they are. It has not been and is not now the tradition of rhetoric.

Let us resume the evidence with Cicero and Quintilian and pile up testimony in order to demonstrate (or at least to suggest, for patience would not permit us to be complete) the *extent* of the idea, not alone the fact of its presence. Writes Cicero to his brother: 'I hold that eloquence is dependent upon the trained skill of highly educated men,

[7] A. Craig Baird and Lester Thonssen, *Speech Criticism*, (New York, 1948) 382.

[8] Lane Cooper, trans., *Plato: Phaedrus, etc.* (New York, 1938) 63.

[9] Ibid. 58.

while you consider that it must be separated from the refinements of learning and made to depend on a sort of natural talent and on practice.'[10] To enforce his own position, Cicero reiterates and amplifies with such statements as these:

No one should be numbered with the orators who is not accomplished in all those arts that befit the well-bred.[11] . . . To begin with, a knowledge of very many matters must be grasped, without which oratory is but an empty and ridiculous swirl of verbiage.[12] . . . No man can be an orator complete in all points of merit, who has not attained a knowledge of all important subjects and arts. For it is from knowledge that oratory must derive its beauty and fullness, and unless there is such knowledge, well-grasped and comprehended by the speaker, there must be something empty and almost childish in the utterance.[13] Excellence in speaking cannot be made manifest unless the speaker fully comprehends the matter he speaks about.[14]

'No man,' Cicero continues, 'has ever succeeded in achieving splendor and excellence in oratory, I will not say merely without training in speaking, but without taking all knowledge for his province as well.'[15] All-round knowledge and experience must be his. Therefore, 'It is the part of the good orator to have heard and seen much, and to have run over much in thought and reflection, as well as in his reading, not acquiring all this as his own possession, but tasting what belongs to others.'[16]

Concerning the intellectual value of thought about the art of rhetoric, and the practical advantage of studying it and those branches of knowledge which are the characteristic concern of the speaker, Cicero is reasonable but firm:

In oratory three things are necessary to the discovery of arguments [the prime intellectual process in the preparation of the speech], first acuteness, secondly theory, or art, as we may call it if we like, and thirdly, painstaking. . . .[17] [To be sure] eloquence, is not the offspring of the art, but the art of eloquence: even so . . . , though [art is] hardly essential to right speaking, still it is no ignoble help towards right knowledge. . . .[18] We do not discover what to say by artificial devices, but, after we have learned a true standard of comparison, they assure us of the soundness, or reveal to us the weakness, of whatever resources we attain by native talent, study, or practice.[19]

The great value of theory can hardly be overstated in Cicero's estimate of the needs of the greatest speakers. There is very serious doubt, for example:

whether a speech can be directed to enflaming or even repressing feeling and passion—a faculty of first importance to the orator—unless the speaker has made a most careful search into all those theories respecting the natural characters and the habits of conduct of mankind, which are unfolded by the philosophers. . . .[20] This division of philosophy, concerned with human life and manners, must all of it be mastered by the orator.[21]

The great source of the rhetorical tradition throughout the Renaissance and on into the seventeenth century and the eighteenth century, in England and America and on the continent, was Cicero, directly and indirectly, and after him Quintilian and Aristotle. There can be no question, then, of the intellectual element in that tradition at its source. The whole tremendous progress of the twelve books of Quintilian's *Institutio* is implicit evidence of the value which the Roman teacher put on thought, knowledge, and study; and his minute and detailed analyses of the various complex forms of argument and logical proof are nothing if not intellectual. In addition, a few explicit passages may be indicated to make the proposition specific. 'Per-

[10] *De Orat.* I, ii (5).
[11] Ibid. I, xvi (72).
[12] Ibid. I, v (17).
[13] Ibid. I, v. (20).
[14] Ibid. I, xi (48).
[15] Ibid. II, i (5).
[16] Ibid. I, i (218).
[17] Ibid. II, xxxv (147).
[18] Ibid. I, xxxii (146).
[19] Ibid. II, lvii (232).
[20] Ibid. I, xiv (60).
[21] Ibid. I, xv (69).

fect eloquence,' wrote Quintilian at the beginning of his treatise, 'is assuredly a reality, which is not beyond the reach of human intellect.'[22] In recommending certain methods of teaching he declares that thus the class will be led to use their intelligence, 'which is after all the chief aim of this method of training.'[23] Even in the teacher of orators, much less in the orators themselves, learning is a good thing, for 'it frequently happens that the more learned the teacher, the more lucid and intelligible is his instruction. For clearness is the first virtue of eloquence.'[24] Of course, lesser, run-of-the-mill speakers get along without the highest learning, but, says the modest rhetorician in recommending his own profession, 'I think we shall find that the average orator owes most to nature, while the perfect orator owes more to education.'[25] 'The uninstructed sometimes appear to have a richer flow of language, because they say everything that can be said, while the learned exercise discrimination and self-restraint.'[26] 'I am seeking to form,' says Quintilian in his twelfth book, concerning the character of the perfect orator, '. . . a man who to extraordinary natural gifts has added a thorough mastery of all the fairest branches of knowledge.'[27] 'No one,' Quintilian is certain, 'will achieve sufficient skill even in speaking, unless he makes a thorough study of all the workings of nature and forms his character on the precepts of philosophy and the dictates of reason.'[28]

That is the ancient tradition of the mind in rhetoric and in oratory. Did that tradition survive and continue? In spite of very interesting deviations into schools of imitation, inspiration, revelation, all of which touch the tradition at other points, it did and it does.

Shall we turn, then, to the first of the truly classical rhetorics in England, the first in the main tradition? On the first page of his treatise, Thomas Wilson says that Rhetoric is for 'the handling of any cause . . . that may through reason largely be discussed.'[29] Almost immediately thereafter, when he comes to sketch the requirements for oratorical excellence he writes: 'First needful it is that he, which desireth to excell in this gift of Oratory, and longeth to prove an eloquent man, must naturally have a wit, and aptness thereunto: then must he to his book, and learn to be well stored with knowledge, that he may be able to minister matter for all causes necessary.'[30] First some natural talent; 'then must he to his book.' How the theme repeats itself! I am reminded of a sharp comment on French classical education in Diderot's great *Encyclopedia*. Following the main article on Rhetoric comes another little item which reads:

> Rhetoric, noun, fem., educational term. It is the class where they teach young people the precepts of the art of oratory. One takes rhetoric before philosophy. That is to say, one learns to be eloquent before learning anything else, and one learns to speak well before learning to reason. If ever eloquence should become of some importance in society, by a change in the form of government, we will reverse the order of the two classes called rhetoric and philosophy.

Direct from the fountainhead in Cicero and Quintilian comes Hugh Blair's interpretation of the main rhetorical tradition to his students in the University of Edinburgh. 'Next to moral qualifications,' he told them, 'what, in the second place, is most necessary to an orator, is

[22] *Institutio Oratoria*, I, Proem (20). Trans. H. E. Butler, Loeb Library.
[23] Ibid. II, v, 13.
[24] Ibid. III, iii, 8.
[25] Ibid. II, xix, 2.
[26] Ibid. II, xii, 6.
[27] Ibid. XII, i, 25.
[28] Ibid. XII, ii, 4.

[29] *Wilson's Arte of Rhetorique 1560*, ed. G. H. Mair (Oxford, 1909) 1.
[30] Ibid. 4.

a fund of knowledge. . . . "Scribendi recte, sapere est et principium et fons." [31] As for knowledge of the art, 'It is to the original ancient writers that we must chiefly have recourse; and it is a reproach to any one, whose profession calls him to speak in public, to be unacquainted with them.'[32] Beyond knowledge of the art, there are severe intellectual requirements for the orator still:

> Let it be ever kept in view, that the foundation of all that can be called eloquence, is good sense, and solid thought. [This, says Blair, is what made Demosthenes as great as he was.] . . . Let it be . . . [speakers'] first study, in addressing any popular assembly, to be previously masters of the business on which they are to speak; to be well provided with matter and argument, and to rest upon these chief stress. This will always give to their discourse an air of manliness and strength, which is a powerful instrument of persuasion.[33]

From across the Channel, listen to Blair's contemporary, the Abbé Maury:

> Indeed, besides the natural talent which eloquence requires, and the want of which application never supplies, every Orator, who wishes to give satisfaction to his Auditory, must join to the instruction which he has derived from his preparatory studies, an intimate knowledge of the subject he proposes to discuss. He must meditate on it for a considerable time in order to perceive all its principles, and to discover all its relations. It is by this operation, purely intellectual, that we collect, according to the expression of Cicero, "a forest of ideas and subjects."[34]

[31] *Lectures on Rheoric and Belles Lettres* (new ed., London, 1825) 410.
[32] Ibid. 416.
[33] Ibid. 306-307.
[34] *The Principles of Eloquence*, trans. John Neal Lake, (London, 1793) 7-8.

Let us suppose now—without tracing the intellectual tradition through the modern and contemporary theorists from Whately through Winans to Etcetera the Elder and the Younger, and without studying the growth of the theory of argumentation or tracing the relation of logic and rhetoric—let us suppose that the intellectual tradition in rhetoric is sufficiently illustrated. I shall not recapitulate, but there are one or two inferences which I should like to draw.

Whatever may be, at times, the apparent intention of *oratory* or of the less disciplined forms of public address, it is never the prime purpose of *rhetoric* to promote cheap, gaudy talk, any more than the purpose of poetic is to promote cheap, shallow, dishonest popular art. Hence the tradition of rhetoric has stuck firmly to the intellectual—to thought and knowledge—to the sound, the true, the valuable. It has ever espoused the high social purpose. Rhetoric cannot be considered as essentially relativistic and opportunistic, as mainly concerned with the easiest operation of the techniques of persuasion toward ends with which it has no concern. It distinguishes carefully, and in the main tradition it has always distinguished, between soap advertising and the pleading of Erskine or the preaching of Saint Augustine. And finally, and no doubt obviously, rhetoric is a study, and as a study is most beneficial to him who studies.

EDUCATION AND SPEECH EDUCATION TOMORROW

Karl R. Wallace

I AM ill-equipped to be a prophet. I have no powers of divination. Rather than try to divine what the future of speech education will be, I shall suggest in what directions we ought to be looking, in what ways we as teachers of speech and as educators might help to mould the shape of things to come. There are indications that educators and students of language behavior have a quickened interest in communication and its problems—an interest we can foster and encourage. Their studies and activities, moreover, suggest that systematic training in the native language, beyond anything we have yet seen in modern education, may come to occupy a central position in educational endeavor both in the public school and in the college.

1

There are signs that speech in its role of communication and social coordinator is enjoying wider favor today than at any time since the decline and fall of elocution. The signs of popularity may be read in the multiplication of courses labelled speech, but the signs I wish now to point to are outside of departments of speech.

In the elementary schools, the values of oral reading are being re-discovered and at least one authority on reading skills and techniques has asserted that we have no experimental evidence for the old belief that oral reading hurts silent reading. In elementary education, also, widespread use of experience and doing as modes of learning and as means of personality development has meant more time and attention to speaking than ever before. As a result, educators have recognized speech as important to individual growth and development and as a cardinal means of social adjustment.

In the secondary schools, the common learnings program not only makes large use of speaking and listening, reading and writing, but also sometimes manages to teach the fundamentals of those skills. High school English courses, furthermore, pay increasing regard to speech. Indeed, as recently as a month ago at a conference of teachers on the English curriculum in Illinois high schools, one teacher seemed to express the opinion of her group thus: 'Seventy-five per cent of our graduates will write very few letters and reports, except in conjunction with their vocations. None will write interpretative essays or analyses of books and articles. In their world, they will look, listen, and talk. As teachers, we'd better act accordingly.'

In the colleges and universities, interest in speech is observable outside of departments of speech. Sometimes this interest is in the principles, methods, and practice of oral communication. Familiar to all of us is the new note of orality in Freshman Composition and, in colleges where Freshman composition has disappeared in name, the appearance of courses in the communication skills. Not so familiar, perhaps, is it that departments of education have discovered discussion and that it is regard-

This article in substance was presented at the SAA Convention at Chicago in December 1949. Mr. Wallace (Ph.D., Cornell, 1933) is Chairman of the Department of Speech at the University of Illinois.

ed as a great, if not *the* great, method of teaching. Accordingly, most courses in methods of pedagogy give some attention to the values, principles, and techniques of group discussion. Indeed, discussion has been given a new twist and a new name, group dynamics, and the cooperative study of its mechanisms at the Bethel conferences, sponsored by the NEA, has generated widespread enthusiasm.

2

Sometimes interest in language behavior has centered on its symbolic nature. Some courses in sociology, for example, devote some time to the function of linguistic symbols and to speech and communication as indispensable to group deliberation and action. Furthermore, some logicians and philosophers are becoming interested in language symbolism. Courses in 'formal' logic have become courses in symbolic logic, and in a few instances, courses in semantics have appeared. Among some philosophers, Suzanne Langer's *Philosophy in a New Key* (1942) is a respected book. Its point of view is that human beings *know* and *think* by means of symbols and that the new starting-point for philosophy is the study of symbol and meaning. Furthermore, some psychologists have developed an interest in the symbolic nature of speech, an interest that is expressed in part by courses like The Psychology of Speech and The Psychology of Language. Some experimental psychologists are working directly on the nature of meaning and I know personally one such who expects to produce an objective test of meaning. Some are experimenting with human responses to kinds and combinations of both spoken and written symbols. The child psychologist of course continues his interest in speech for he is convinced that what is peculiarly human is the child's capacity to acquire words and to combine them into patterns—to say *apple* when apple is not present. Finally, some social psychologists—George H. Mead, for example—believe that not only social action but the self-realization of the individual depends upon thought and communication that is almost entirely symbolic.

What does this new enthusiasm for speech and symbolic behavior hold for teachers of speech? Three implications we need but mention.

First, it is clear that speech has won respect beyond the portals of the speech department, and this, I think, should bring further satisfaction and confidence in our own endeavor. It is doubtful, however, whether we can attribute much of the new interest to our own efforts over the past thirty years; rather, the groups we have been talking about seem to have discovered more or less independently that both speech the act and speech the symbol deserve analysis and study. Nevertheless, teachers of speech have a better climate in which to live. Second, it seems likely that interest in speech and oral communication will continue to grow and that professional opportunities in both teaching and research will multiply rather than decrease. Third, there is the plain suggestion, I think, that our majors in speech, whether undergraduate or graduate, must in the future have more than a casual acquaintance with psychology, social psychology, sociology, political science, and logic. I do not mean to imply that we shall be any less concerned with literature, linguistics, and philosophy than we have in the past; I am merely suggesting that the social sciences have taken on and will continue to hold for us richer possibilities than we have yet realized.

The new interest in language and communication has further implications that I want to discuss more fully. First, we should understand—and help our students to understand—that the teaching of speech involves something more than the principles, methods, techniques, and history of communication. We are also dealing with human beings in their most *human* aspects. Let me explain briefly.

Using symbols is a special mode of thinking, or perhaps we should say a special mode of behavior, that is different from animal responses to signs and signals. Animals can and do think, but it is evident also that an animal can neither produce the kind of stimulus nor the kind of response represented by *apple* when apple is not present. This capacity to symbolize abstractly, to combine abstract symbols into patterns, and to employ symbols in referring to past events and to the possible and probable future—symbolization in this way is, so far as we know, uniquely human.

Doubtless the recent interest in communication and semantics has been chiefly responsible for the new interest in symbolization. The study of communication and the teaching of communication skills will go on pretty much as we know them and society will profit thereby. But as teachers and educators let us remember that the tool-and-instrumental value of the symbol is not its only value. The symbol is man's peculiar mode of ordering his experience, extending his experience, and refining his behavior. The growth and development of symbolization is almost synonymous with human growth and development; and learning, problem-solving, organizing, and evaluating involve high-level symbol behavior. In other words, though we cannot communicate without using symbols, we can use symbols without communicating. The development and training of the *mind* (to use an old-fashioned word) is synonymous with the development of symbolization.

Is it not evident, therefore, that part of our task is to help students to select and combine oral symbols with all the accuracy and discrimination they are capable of? It is true that as teachers of oral communication we have not entirely neglected this task; it is equally true that if we see our task in this light we shall be more effective than we have been in marking the educated man as one who uses his native tongue with distinction. Perhaps education at all levels will soon be ready to recognize that training in symbolic activity of all kinds is essential to maximum development of the individual and to the improvement of communication and social cooperation. It may recognize that such training in both the school and college must be *systematic*, rather than being left to the accidents of trial-and-error and of casual conditioning that now characterize the growth of language skills in the child and youth.

3

Probably we are all familiar with the movement called General Education. Can teachers of speech and departments of speech make essential contributions to the general education of youth?

Given impetus by the war, the movement has been accelerated by widespread misgivings: Physical science and its kindred technologies have outstripped the humanities and the social studies. Specialized study and research in all areas have gone so far that man can no longer talk effectively to man except in his own esoteric vocabulary. What is needed, accordingly, is more attention to a common core of knowledge of the past and to the values that emerge from

man's experience. With the common ground thus won, communication will be facilitated, man's control over his social environment will be improved, and we shall all live together more effectively. The result of such an analysis has been a group of required general courses which, though varying in name from college to college and school to school, we can refer to here as the physical sciences, biological sciences, social sciences, history of western civilization, literature and the fine arts (or the humanities). Not often is a course in the communication skills admitted to the core, for skills have no 'content' and it is supposed that social communication will improve through 'knowledge' primarily and through daily student intercourse. If a course designed to improve communicative skill is required of all students, it takes one of the forms we already know of and it is cleanly and completely divorced from the 'content' core.

It seems to me that educators can improve this state of affairs if they will recognize one or two of the elementary facts of symbolization and learning. First, the dichotomy between form, skill, process, method, and technique, on the one hand, and content and subject matter, on the other, does not square with psychological fact. Language responses are unitary. Second, learning takes place in part through repetition of experience. These two facts indicate, accordingly, that speaking and writing should be integral parts of general education courses. (In his article in the October, 1949 QJS, Dean Everett Hunt has already made this point for us.) Furthermore, every systematic effort should be made to have students write and above all to talk often—to report, to define, to explain, to evaluate, and to discuss, and thus to *assimilate* the common ground of experience which would aid the communication among men in their talk thereafter.

4

If thus associating systematic training in language behavior with courses in general education be desirable, is such integration practicable? There are at least three possibilities, but only one, it seems to me, holds promise for the immediate future.

One possibility is that teachers of general education courses themselves give systematic attention to reading, writing, and speaking as activities essential to learning and thinking. They would value discussion above the lecture and would know how to use the discussion method. They would know how to encourage clarity, consistency, and relevancy in writing and speaking. In short, they would know something of grammar, rhetoric, and logic. Doubtless this prospect would frighten those now teaching general courses.

A second possibility, accordingly, would be to place such courses in the hands of two teachers—one versed in, say, the social sciences, the other versed in writing and speaking. They would operate as one person in every class meeting of the course. But probably we shall not see this arrangement soon, for administrators shy at the expense of multi-sectioned courses with two teachers for each section. Furthermore, teachers well-grounded in both speaking and writing are hard to come by, as those engaged in communication courses well know.

The most promising way of closely associating general education courses with writing and speaking would be to utilize their content in fundamentals courses in speaking and writing. For this purpose we would do well to select the general course in the social sciences,

because as usually presented it deals with the problems arising from man's attempts to understand himself and to live with himself and others, economically, politically, and culturally. Parallel to this course would be courses devoted to writing and speaking on the problems introduced or suggested by the science course. Concurrent registration woud be required, and both courses would run for a year. I believe we should see two striking results: First, learning, understanding, and thinking would be facilitated in both courses, for concepts and information will become familiar through repeated use. Second, students would be talking about, explaining, evaluating, and even arguing on many of the problems they will read about and talk about the rest of their lives. In the parlance of learning theory, the learning situation would come close to the real life situation and we should expect the maximum of transfer.

What would happen to our present courses in beginning speaking, Freshman composition, and communication skills? They would disappear as such. Finally, when integrated with the social science course, they would have a content beyond that of the current 'theme' and 'speech' and beyond that dealing with the principles, methods, and techniques of communication. Students would have something to write about and talk about, and neither teacher nor student would face the perennial question, 'What shall I speak on?'

It should be easy, also, to closely associate writing and speaking with professional education, e.g., with engineering, business administration, or industrial chemistry. Many of the specialized curricula already have courses in report writing or they have advanced undergraduate seminars which deal with typical problems of the profession, the relationships between one profession and another, professional ethics, and the like. Those are senior courses. Students have something to talk about in their field. They are well motivated. Accordingly, instruction in speaking should be an integral part of such courses. In fact, such integration has already been very successful when the teacher of speech and the subject-matter teacher have worked as one. It is thus that we can best discharge our service function to professional curricula.

In public school education, it may be easier than in the college to secure systematic training in the native language and to integrate speech behavior with learning. Integration might be secured through the teacher, for teacher education curricula could well include more courses in speech than is now the rule, and every teacher could function as a teacher of oral communication. In the high school, the common learnings program gives many opportunities for speech training and the communication skills have fared well in core curricula where teachers are adequately prepared. In fact, one veteran teacher tells me that a core method cannot succeed without skillful, directed use of speech. She is positive that at least one of the three to four teachers responsible for a common learnings unit must be well prepared in speech and English.

5

But although the core program affords excellent opportunities for speech education, it alone is not enough. Nor is sheer oral practice in the English course enough. Such instruction may produce skills which are *adequate* for a variety of comunicative situations. But young people should also have opportunities for *superior* achievement in communication. In any art, superior

achievement comes only through direct instruction and purposeful guidance and practice in the methods and techniques appropriate to the art. Oral communication, though it be a practical art, is no exception. Some high schools at least offer elective courses in speech; all schools *can* and *should*.

If public school educators were really convinced that language symbolism is the most distinctive mode of human behavior, and if they recognized that speaking and listening are the dominant modes of communication for their graduates, I believe we might soon see marked improvement in secondary education. First, the schools know that at least 75 per cent of their graduates assume the responsibilities of adult life and never go to college. Second, this situation has led high schools to secure a large measure of independence of the college. They have asserted the right and have claimed the duty of preparing youth to earn their livelihood and to live effectively as citizens. They have, accordingly, dethroned college preparatory studies and have enthroned those studies and activities which manifestly help their graduates to pay the grocery bill, to beget and maintain a family, to make wise use of leisure time, and to participate in civic and political decisions. Only when they lose sight of their social goals can they afford to neglect speech education.

In closing, I want to suggest that we also take a far look into the future and perhaps descry there a fresh approach to education. A fresh approach is sorely needed, for, except in vocational and professional education and to some extent in public school education, the heavy and restrictive hand of German and English traditions of the 19th century still has a hard grip upon us. We have witnessed a rash of criticism of education from men like Hutchins, Mark Van Doren, Norman Foerster, Conant, Hoyt Hudson, and Howard Mumford Jones—to mention but a few names familiar to us. Then there have been the many reports from various educational groups; for example, the Harvard Report and that of the American Council on Education, *Education for All American Youth*. The critics agree that liberal education is sick. They agree also on the symptoms of the illness, but it appears to me that their remedies are piecemeal and deal chiefly with the symptoms. So astute and realistic a critic as Professor Jones admits that his own prescription will but improve the condition of the patient until better remedies can be found.

6

I want to suggest a fresh approach. In so doing I confess that, so far as I know, I stand alone. I cannot call upon the educational critics and authorities to support me directly, for although some of them talk about communication and the communicative arts they are viewed as segments of educational activity or as the tools and skills of higher study and investigation. Communication is thought of in terms of practical ends, purposes, and effects. And the symbol has been so inextricably tied to communicative purposes that it has been neglected as man's distinctive and proper mode of thinking and by which as a man he realizes his greatest potentialities.

Let me put the fresh approach to education this way. Suppose you believed that symbolic behavior is what distinguishes human thinking from all other animal behavior. Suppose you believed the key concept of democratic society lies in the phrase, the dignity and worth of the individual, and suppose you were

sure that the individual's potentialities are best realized through systematic development of his symbolic behavior, would you not make symbolization the center of all educational endeavor at all levels? Would you not do everything possible to encourage the individual to *extend*, to *order*, to *refine*, and to *control* his symbolic behavior?

If educators would so believe, we would see a new orientation, a new core of educational activity from the kindergarten through the college. It would center on the chief kinds of symbol: the native language (oral and written), musical notation, the algebraic and numerical symbol, gesture (the language of movement), and the symbol combining line and color.

In the elementary grades and perhaps in the early years of the high school, instruction would doubtless consist of experience with each kind of symbol. Some of this now goes on, but it could be given greater emphasis and a new slant. In the high school, instruction would be somewhat more direct, for students would be ready to know something of the symbol as such, what one kind of symbol tries to do that another cannot, and to engage in experience illustrative of each mode of symbolic behavior. In the college, general education courses would be planned around each kind of symbol and in every case provide for appropriate laboratory experience. Accordingly, we would have courses in the dance (the language of movement), in the literature of the written word, in the literature of the spoken word, in painting and architecture, and in the popular arts of communication, theatre, radio, and motion picture. I should like to see also a course in the nature and use of mathematical symbols, and a general course in language which would concentrate on the nature of the language symbol and include material designed to show how different languages try to say about the same thing. And all courses wherever practical would make large use of talk and discussion—so large a use, in fact, that men would learn to talk readily about the various products of symbolic behavior. Thus we should have a new humanism and thus we might learn to cherish and to use wisely the symbols that have already given us unparalleled control of physical forces.

7

If it be true that symbolic behavior is the essence of human thinking, and if fundamental habits of speaking-and-thinking be best developed in the context of courses in general education and the professions, and if communication and symbolization be regarded as the principal means of individual growth and self-realization, there is good chance that education in language behavior, especially in the language as spoken, may once again occupy a central position in all education.

We are reminded of the plaint of the great Elizabethan schoolmaster, Roger Ascham: 'Ye know not what hurt ye do learning that care not for words.'

CREDO FOR MID-CENTURY
TOWARD A COLLEGE COURSE IN FUNDAMENTALS OF SPEECH

Halbert S. Greaves

Foreword: The writer of the following article is mindful of the current collegiate swing toward a course called Basic Communication which, in some cases, has replaced the former courses in Fundamentals of Speech and Freshman Composition. He believes, however, that the principles stated below should apply to the speech part of Basic Communication as much as they do to Fundamentals of Speech.

IT is not uncommon for college speech teachers to argue heatedly about the desired content of the so-called course in Fundamentals of Speech. Some maintain that it should be a course in public speaking inasmuch as original talking is the type most common in the daily lives of most people; others claim that it should be a course in what they consider the three recitation areas of the field of speech, i.e., original speaking, oral reading, and acting; others say that it should be a course adapted to the speech needs of students who live in the general geographical area in which the college is located, i.e., that dialectical problems should receive paramount attention. There are other points of view that need not be elaborated here.

There is no doubt a great deal of value in disagreement, for it sometimes indicates thoughtful individuality, but when disagreement leads to or results from confusion in regard to basic premises, should not an effort be made to reconcile the disagreements and to establish basic premises with which thoughtful teachers can agree? It is a contention of this paper that speech teachers should agree on the basic premises of a college fundamentals course, but that some variation in the techniques by which the fundamentals are taught should be tolerated, even encouraged. It is also a contention of this paper that many speech teachers confuse the techniques of teaching speech with the fundamentals of speech.

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What Is Fundamental?

The writer holds that there is only one way to determine what the fundamentals of speech are, and that way is to answer the question: What aspects of speech are common to all speech situations? Many traditional courses labeled Fundamentals of Speech actually teach fundamentals of public speaking, or of oral interpretation, or of acting; or they devote principal attention to pantomime, or to dialectical difficulties, or to any of a number of other speech problems. All are important, but they are not the fundamentals of speech. Public speaking, discussion, oral interpretation, acting, pantomime, conversation are techniques of speech, methods of communication.

Use and control of the voice and body are common to all speech situations. Pronunciation and articulation are common to all. Use of language is common to all. Favorable mental, physical, and emotional attitudes toward speech situations are common requirements of all successful communication. (This classification of fundamentals is essentially the same as that used by Harry G. Barnes in his *Speech Handbook*.)

Techniques for Teaching

If speech teachers will agree that these are the aspects of speech common to all speech situations—that they are thus the fundamentals of speech—it will still remain for them to agree on the best techniques for teaching them. And, theoretically, the use of those techniques should vary from teacher to teacher, and according to the needs of individual students. At least, the teacher who professes allegiance to the entire field of speech and not merely to one of its areas, such as public address, interpretation, theatre, or correction, should be sufficiently open-minded to accept the premise that the fundamentals may be taught by use of more than one technique. However, lest such a doctrine lead us into the chaos of teaching a fundamentals course that is a hodge-podge of acting, reading aloud, speaking, discussion, and pantomime (with acting predominant one year, original speaking another, or with individual teachers running wild on their favorite areas), we should attempt to find a constant around which the course should be organized, logically and systematically. Here we may consult one of the most widely accepted beliefs among speech teachers: namely, that for every college student interested in and capable of meritorious achievement in acting or interpretation, perhaps ten are interested in and capable of improvement in original speaking. This can only argue for building the fundamentals course around original speaking, and using the other techniques of speech-performance, acting and interpretation, primarily as they apply to original speaking. For example, a great many successful public speakers like to highlight their speeches with apt quotations of poetry or forceful prose passsages, yet many of them read abominably. Such speakers would profit greatly by learning and practicing a few basic principles of interpretation. In the fundamentals course, therefore, room should be made for assignments that combine original speaking with reading aloud. The writer has followed this practice with good results, and he knows other teachers who have done likewise. Of course, it cannot be claimed that two or three combination speaking-reading assignments will make a good reader out of the average fundamentals student any more than eight or ten short talks will transform him into a polished speaker. But such assignments will make him aware of the desirability of reading well any reading material he may wish to include in his original talks. Although a discussion of the importance of teaching speech-and-reading-awareness is not germane to this paper, it may be said parenthetically that it is impossible to overstress the importance of attempting to make all fundamentals registrants aware of the desirability of good speech habits. In fact, the teaching of awareness—or appreciation—is so important and so little understood that it ought to be made the subject of much discussion and research.

Need for Teachers with General Training

The reader will recognize in this discussion of the relative roles played by public speaking, interpretation, and acting including pantomime in the fundamentals course, an argument in favor of training fundamentals teachers in general speech, not in any one area alone, although the preponderance of training should be in public speaking. Yet every college teacher is personally acquainted with many fundamentals teachers who are trained only in public address, or only in interpretation, or only in theatre. Until a 'public address

man' or a 'theatre man' or an 'interpretation man' can be taught to recognize and respect the values in the other areas of speech training, he cannot possibly do full justice, as a teacher, to the fundamentals course. The prevalent and administratively-necessary practice of assigning graduate assistants to teach fundamentals should therefore be accompanied by an in-service training program aimed at developing inter-area skills and respect. Far too many theatre majors, public speaking majors, interpretation majors, or correction majors look down their noses at areas other than their own, and far too many teachers, subtly but definitely, encourage them so to look. Much damage is done to the field of speech by short-sighted teachers and students who develop blind spots by shutting out from their vision the areas in which other students or teachers work.

Adaptation to Student Needs, Abilities and Interests

There can be little doubt that speech is the most personal of all subjects in the college curriculum. All human activities, all skills are modes of self-expression, but no other mode of self-expression is used as much by so many people as speech. Since speech classes are so predominantly and intensely personal then, does it not follow that students should be allowed to develop in speech according to their individual requirements and interests, their needs and abilities? If this is true, no speech teacher is justified in forcing all his students to ride his own (the teacher's) speech hobby horse. Applying this to the fundamentals course, it may be said that the ideal teacher should be sufficiently flexible in attitudes and skills to teach the fundamentals not only by means of original speaking (including discussion), but, when student needs warrant it, by means of other techniques such as oral interpretation, acting, or perhaps even pantomime. However, as maintained throughout this paper original speaking should be used by the majority of students most of the time.

Diagnostic Procedures

In relation to students whose college courses will allow for no more than one speech class, a primary aim of the fundamentals course, surely, is to discover the degree of performance-adequacy each student achieves by the end of the course in order that recommendations may be made for future study by those students who want or need additional speech training. Competent guidance into future study presupposes adequate diagnosis of each student's ability in the fundamentals. To achieve such diagnosis, several techniques should be used. Suggested are:

1. A general speech history and inventory indicating such items as experience, attitudes, desires, felt needs, and any handicaps known to the student. Each student should write his own inventory the first day of the course. This should be kept on file by the instructor, who should study it carefully in an attempt to gain an insight into the student's speech background, needs, desires, and abilities.

2. At least three phono-recordings for each student. These should be made at the beginning, at mid-term, and at the end of the course. Each recording should be from three to five minutes long, and should consist of original speaking and reading from script.

3. A speech-sound inventory such as may be found in Fairbanks' *Practical Voice Practice*. This would assist in diagnosis of voice, articulation, and pronunciation.

4. A rate-of-oral-reading test, for students who obviously read too fast or too slow. This would be useful not only for diagnosis of oral reading manner, but would also bear relationship to speaking mannerisms that need to be analyzed and described for the students. How many students for example, speak and read with such speed and ease that they sound mechanical?

5. Hearing tests for students who indicate hearing deficiencies. These tests should include audiometric measurements and tests of ability to hear general speech.

Laboratory and Remedial Instruction

In addition to these diagnostic tests and inventories, each student might profitably spend at least one day each week in a laboratory section of not more than six students providing the course carries five quarter hours or three semester hours of credit. If the course carries but three quarter hours or two semester hours it is doubtful that this much loss of time from the classroom would be justifiable. The purposes of these laboratory sections would be to assist in the diagnoses described above and to provide individual remedial instruction to students who need it, or simple practice and instruction for those not in need of remedial instruction. It goes without saying that persons in charge of laboratory sections would have to work closely with the recitation-instructors; in fact, the recitation instructor should conduct the laboratory sections as much as possible. It also goes without saying that persons in charge of laboratories should have a minimum, more when possible, of speech correction training; they should also be thoroughly indoctrinated and trained in the basic philosophies of the fundamentals course as taught at the school. Beyond the laboratories, the services of a speech and hearing clinic should be available to students who need them.

Admittedly, laboratory sections such as those described here would be expensive to administer and cumbersome to schedule. They would, therefore, be impractical or impossible for many schools. It is probable that the majority of college speech departments give such remedial and diagnostic work only through their speech clinics and only to students considered to be clinic cases.

At the end of the course a record-card on each student should go into a permanent file kept in the department. This card should record the instructor's estimate of the student's achievement in each of the fundamentals; an estimate of his achievement and potentialities in each of the speech recitation areas—public address, interpretation, dramatics, or any special skills or deficiencies the student possesses; a summary of the diagnostic information uncovered during the course, and recommendations for future speech study.

Conclusion

No doubt there are many colleges in the United States today where a fundamentals course similar to the one visualized here is taught, although most colleges probably provide a more specialized course such as public speaking, or attempt to teach a catch-all course of public speaking, debate, oral interpretation, discussion, acting, pantomime, etc. *without* the use of an extensive diagnostic procedure or *without* the aid of trained speech clinicians, or *without* basing the course on a clear concept of what is fundamental. As stated earlier in this paper, the writer holds that the fundamentals course should be organized around what is traditionally called pub-

lic speaking, that most recitation assignments should consist entirely or principally of original speaking; however, it is important that the student be made to understand that the teacher is not trying to make a public speaker out of him—but a better speaker for all occasions, public or private, formal or informal. It follows from this that public speaking and the other areas of speech recitation or performance should not be taught solely as ends in themselves, but as means to enable the instructor to evaluate the student's use of voice and language, his proficiency in pronunciation and articulation, and his adjustment to speech situations as manifested by his mental, emotional, and physical attitudes. After a teacher has had a quarter or a semester to evaluate a student's speech performance, he should advise students who want or need additional speech training to register for courses in public speaking, theatre, interpretation, voice improvement, or other speech courses according to their needs, desires, abilities, and disabilities. Again it must be acknowledged that many students will not have time for more than one speech class; and the course described here is submitted as a logical course for such students. For surely most students who take but one speech class will be primarily interested in and capable of improvement in original 'everyday' speaking.

The course visioned in this paper is intended primarily for the student-at-large, for the—may we estimate?—eighty percent of the student body, not for the exceptionally talented ten percent, although there is much to be said for requiring the talented few to rub elbows with their less gifted brothers in the hope that a little of the common touch may rub off their brothers and cling to them. Nor is it a course for students with gross and obvious speech deficiencies who should go to the speech and hearing clinic the first day they arrive on the campus.

SYMBOL FOR THE NONSYLLABIC POSTVOCALIC *R* OF GENERAL AMERICAN

AN ESSAY IN PHONETIC METHODOLOGY

Lee S. Hultzén

0. The question is on the choice of phonetic symbol for the nonsyllabic *r* sound of General American after a vowel and not before a vowel, i.e., in the context V*r*C or V*r*O.[1] The thesis is that the choice of symbol can be decided by a systematic procedure which takes into consideration phonetic criteria and inner consistency.

0.1. The question is limited in this discussion to a choice between the two symbols, [r] and [ɹ], which are most widely used at the present time in transcriptions of and in books and articles dealing with American English.[2] We are not concerned except incidentally with the fitness of the design of the symbols themselves or with the possibility of using some other symbols or with approval by the International Phonetic Association.[3]

We are not primarily concerned with the absolute nature of the sound in question, although we shall have to pay some attention to its characteristics. Specifically we do not need to classify it as vowel or consonant; a decision on this point depends much more upon arbitrary definition of vowel and consonant than upon understanding of the features of the sound itself.

0.2. There is not space here to consider the background of historical development of *r* sounds, syllabic or nonsyllabic, in English. Yet it is undoubtedly because of this development, comparatively late and unlike that in other languages, and the consequent anomalies of spelling that any question of symbolization arises. There is further complication in the difference in present-day result of the development in General American as contrasted with that in other dialects of English.

0.3. By systematic procedure we do not here mean phonemic systematization, i.e., a theoretical-practical approach to the structure of the language. It is indeed part of the intent of the essay to suggest a sort of systematization which is not phonemic. We do mean orderly consideration of the systems of arrangement within the symbolization itself, so that likenesses are equated with or shown to parallel likenesses and are distinguished from differences. We shall take into consideration the primarily phonetic rather than phonemic phenomena, organogenetic, acoustic, and auditory. If we occasionally slip over the border to note some detail of functioning in the

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[1] In formulas of this type, and wherever the symbolization is useful, V is to be read as 'any vowel or any vowel which can occur in this situation.' C is similarly any or any occurring consonant. O is zero, beginning point or end of word or phrase.

[2] Some of the works are noted in §§ 8, 9, and 10. For typographical convenience, standard and also ad hoc phonetic symbols are here bracketed when being considered as symbols as well as when serving their usual function. That is, the brackets are occasionally to be read as 'the symbol ——' rather than, as in most cases, 'the sound ——.'

[3] For instance, we ignore here the discussions in *Le Maitre Phonétique* and the special forms adopted in the 1947 revision of the International Phonetic Alphabet for 'lowered varieties of the close vowels' and '*r*-colored vowels.'

language, let it be allowed as supplementary to the main line of argument.

We rather think that the systematic procedure is sound, whether or not the detail is complete, which we suspect it is not, or all the evidence perfectly satisfactory. If anyone is dissatisfied with the procedure, we should be glad to see a better systematic procedure. If anyone thinks that any detail of evidence is unsatisfactory or that there are significant omissions, we should be glad to consider corrections and to modify our conclusions accordingly.

But one implication of the systematic procedure must be insisted upon: that the conclusions cannot be thrown out by excathedral pronouncement of any authority or by the whimsical method of voting preferences. Of course anyone can use whatever symbolization he wants to use and can get his publisher to accept. If he decides on a method that pleases the printer, he is deciding on grounds of economy, not on phonetic grounds. If he decides by vote, he is deciding on democratic principles, not on phonetic principles.

0.4. As the term reference is used in this discussion, and as it must be used in any discussion of phonetic questions, it means a correspondence in some sort of reality to the concept in the phonetic symbol. It is quite possible that the reference of most immediate importance in dealing with language, sounds, is that of auditory imagery.[4] But such reference is so indefinable, so wanting in objective terminology, that we can do little more than offer examples with some hope that they really exemplify. The reference of acoustic phenomena is in itself objective and, trusting as we do the translation into visible records, reliable. But especially in dealing with qualitative problems, as distinguished from quantitative problems such as pitch, stress, or length, there is frequently the possibility that the acoustic thing and the auditory thing do not both correspond to exactly the same concept. Finally, we have the reference of organogenesis or articulation, the action of the organs of speech in producing the sound. This is the reference most readily available and most easily defined. It is consequently widely used in phonetic discussions and other references are neglected. In recent phonemic discussions turning on phonetic features, the organogenetic reference has been taken as immediate and primary.

In the following discussion we have made an attempt to consider all three kinds of reference, hoping that the deficiencies of any one may not be duplicated in the others.

The Systematic Basis

1. We now take up the systematic argument, in not much more than outline form.[5] If the argument seems a bit labored and to consist largely in point-

[4] But compare Martin Joos's brilliant exposition in his *Acoustic Phonetics*, Languarge Monograph 23 (1948), especially 59ff.

[5] The following abbreviations are used for parenthetical spotting in the text of references to the works most frequently used:

AP6, AP1, J. S. Kenyon, *American Pronunciation*, 6th ed. revised (Ann Arbor, 1935); 1st ed. (1924).

KK, Kenyon and Knott, *Pronouncing Dictionary of American English* (Springfield, Mass., 1944).

OLA, Bloch and Trager, *Outline of Linguistic Analysis*, Special Publication of the Linguistic Society of America (1942).

PAE, C. K. Thomas, *Phonetics of American English* (New York, 1947).

VS, Potter, Kopp, and Green, *Visible Speech* (New York, 1947).

W2, Kenyon, Guide to Pronounciation, in *Webster's New International Dictionary*, 2nd ed. (1934).

WNC, *Webster's New Collegiate Dictionary* (1949).

These works are chosen as most generally available. As to VS, 'the experimental state of the development will be recognized,' as the authors hope, and we shall only go so far as to say that this acoustic evidence, for what it may be worth, has communication value for readers not trained in instrumental techniques.

ing out the obvious, such is the nature of systematic procedure. The first step is to establish the sets of relationships which are to be taken into consideration.

1.1. Using symbols for unknowns rather than phonetic symbols, let |X|, |Y|, and |Z|[6] stand for three sets of speech sounds which we may examine in various patterns of occurrence, assuming the possibility[7] that all |X| sounds are related to each other in the same way that all |Y| sounds are related to each other and all |Z| sounds are related to each other.

1.2. The patterns of occurrence for these sets of sounds in GA are as follows:[8]

As full vowel syllabics, stressed or unstressed—Series F.

As partially obscured syllabics, always unstressed—Series O.

As prevocalic nonsyllabics—Series GV.

As postvocalic nonsyllabics—Series VG.

Summary:

Series F	Series O	Series GV	Series VG
X	X	X	X
Y	Y	Y	Y
Z	Z	Z	Z

1.3. As examples of occurrence of these sounds in actual English words we have the following:

Series F, stressed:

e	ease	be	bees
err	errs	burr	burrs
oo	ooze	boo	booze

——, unstressed:

prepaid	proceeds (*n*)
urbane	transfer (*n*)
July	issue

Series O:

reflect	always	princess
survive	orchard	cupboard
unite	narrow	production

Series GV:

ye	yea	yah	yow	you
re	ray	Ra	roe	rue
we	way	wah	woe	woo

Series VG:

eye	boy	a	(e)		
ear	ere	are	or	oar	boor
ow	owe	(oo)			

1.4. We may now fill in the phonetic transcription of the examples, according to the symbolization of KK except where otherwise noted,[9] for the established series, F, O, and GV, and for the sounds not here in question of series VG. We retain the symbols for unknowns for the postvocalic nonsyllabics of the entire series VG because we have to examine the series as a whole.

Series F—|i|—|ɝ|—|u|:

'i	'iz	'bi	'biz
'ɝ	'ɝz	'bɝ	'bɝz
'u*	'uz	'bu	'buz
pri'ped		'prosidz	
ɝ'ben		'trænsfɝ	
dʒu'laɪ		'ɪʃu*	

Series O—|ɪ|—|ɚ|—|ʊ|:

rɪ'flɛkt	'ɔlwɪz	'prɪnsɪs
sɚ'vaɪv	'ɔɚtʃɚd	'kʌbɚd
ju'naɪt	'nærʊ*	prʊ'dʌkʃən*

Series GV—|j|—|r|—|w|:

'ji	'je	'jɑ*	'jo	'ju
'ri	're	'rɑ*	'ro	'ru
'wi	'we	'wɑ*	'wo	'wu

[6] We use capitals instead of the usual lowercase symbols for unknowns because the lowercase symbols also have specific phonetic reference.

[7] The whole intent of the essay is, of course, to demonstrate that this possibility is in agreement with the evidence.

[8] The abbreviations for the series are quite arbitrary: F(ull, or unobscured vowel); O(bscured vowel); G(lide before a) V(owel); V(owel with following) G(lide), the Glide and not the Vowel being in question. The GV and VG designations are not to be taken as begging the question of glide-type articulation, which will be discussed below.

[9] The pronunciations marked by an asterisk do not occur as such in KK. The words *oo*, *yah*, *Ra*, and *wah* are not in KK, but there is no doubt about the pronunciations. The pronunciations here indicated for *issue*, *narrow*, and *production* do not appear in KK but are otherwise attested: *issue* in WNC, *narrow* in W2 § 70, *production* in Jones *English Pronouncing Dictionary*[7] and actually occurring, mihi credite, in GA. The diphthongized pronounciation of stressed *a* and *owe* is not to be questioned, although not indicated in KK; the diphthongization of *e* and *oo*, as noted in parentheses, is discussed below, § 8.1.

Series VG—|X|—|Y|—|Z|:

'aX	'bɔX	'eX*	('iX)*		
'ɪY	'ɛY	'ɑY	'ɔY	'oY	'bʊY
'aZ	'oZ*	('uZ)*			

Validity of the Series as Series

2. Each of these series, F, O, GV, and VG, is for our purposes a systematic series complete in itself.

Each series is systematic in that all members of the series have certain characteristics in common and an orderly arrangement. The common characteristics are to be looked for in the articulatory and acoustic references and in the occurrence of the sounds in GA. The relationships between the series, with auditory as well as articulatory and acoustic reference taken into consideration, will be discussed in §§ 3-6. The order throughout is that of front-central-back on an articulatory basis.

2.1. Series F, |i|—|ɝ|—|u|, is to be taken into consideration only as providing a basis for comparison for the other series. It is complete only for our special purpose. The selection of these three vowels out of the whole series of long vowels of GA is determined by the relationship to them of the sounds in the other series, as noted in §§ 3, 4, and 5 below.

2.11. The important articulatory characteristic which all members of this series have in common is vowel tongue position,[10] i.e., the articulatory reference of |i|, close front, is as definite, with as little range of variation, as any vowel reference in GA. The articulatory reference for |ɝ|, mid central with apical modification or retraction and spreading of the tongue, and for |u|, close back rounded, are similarly definite. The fact that |ɝ| and |u| have coarticulations in addition to principal tongue positions and that the *r*-coloring of |ɝ| may be furnished by either of two coarticulations does not interfere with the common characteristic of definite articulatory reference for all three sounds. Nor is the series interrupted for our purposes by the fact that |i| and |u| may be somewhat diphthongal in articulation, whereas no such tendency has been noted for |ɝ|.

2.12. Acoustically the |ɝ| appears at something like a midpoint between |i| and |u|. The evidence of the spectrograms in VS is perhaps not clear cut, but when one looks at the arrangement of vowel spectrograms (VS 55) and summary diagrams (VS 281) it is noticeable that there is an appearance of progression from |i| to |a| and from |ɑ| to |u| and that |ɝ| does not fit into either progression but is rather something between. For |i| the 3rd and 4th bars are close together, for |ɝ| the 2nd and 3rd, for |u| the 1st and 2nd. 'The General American |ɝ| is one of the easiest sounds to recognize because no other vowel has bars 2 and 3 placed in the middle of the pattern.' (VS 72-3)

There is ample acoustic evidence that |i|, |ɝ|, and |u| all belong to the group of actually long vowels in GA.[11] The point is of no importance except as verifying the inner consistency of the series, the only acoustic feature the members of such a series could have in common.

2.13. All members of this series occur in GA as stressed syllabics in all the possible combinations with consonants (examples § 1.3-4). They also occur as syllabics not under principal stress (examples § 1.3-4; W2 § 70). Occurrence of the latter type will be taken into consideration in the argument below, but it is a matter of indifference whether the

[10] It is of no importance that the terminology of articulation may be different here from what it is in other classification schemes.

[11] E.g., R-M. S. Heffner, et al., Notes on the Length of Vowels, *American Speech* 12 (1937).128-34; 15 (1940).71-9, 377-80; 16 (1941).204-7; 17 (1942).42-8.

vowel in such a situation is said to be unstressed or lightly stressed.[12]

2.2. Series O, ɪ — ɚ — ʊ, is systematic and complete.[13] Kenyon adds ə to this series (W2 § 70); but ə actually represents a further degree of gradation or obscuration to be noted in such cases as ˈnidɪd — ˈnidəd (PAE 77; KK s.v.-*ed*), ɚ — ə *are*,[14] tʊ — tə *to* (KK). Other partially obscured syllabics, vowels intermediate between open full vowels and schwa, are so restricted in range and occurrence as not to enter into this series.

2.21. The articulatory references of all three symbols are rather indefinite vowel positions, the articulation comparatively lax, the quantity short. The order is front, central, back. The coarticulations for ɚ and ʊ require some small additional energy of articulation, but in energy of utterance all three sounds are of the same order.

2.22. VS does not consider the partially obscured vowels as such and what acoustic evidence there is in VS on the system of this series appears below (§ 3.2.)

2.23. All members of this series occur in GA only as unstressed syllabics. While historical evidence is not regularly considered in this argument, we may note, as indicating a common characteristic of occurrence for this series, that each member represents the same degree of gradation of several full vowels. ɪ represents partial obscuration of all front vowels except the most open. ɚ represents partial obscuration of all *r*-colored vowels and diphthongs. ʊ regularly represents partial obscuration of the closer back vowels, occasionally that of the mid back vowel, and rarely that of an open back vowel. (Examples § 1.3; AP[a] 91, 93, 95-6, 94; W2 § 70.)

2.3. Series GV, j — r — w, is systematic and complete. This series was first established and given the classifying designation glides by Kenyon, tentatively in 1924 and without qualification in 1935 (AP[1] 37, AP[a] 43-4; cf. KK xxi). It is of no great importance here whether the sounds are called glides or semivowels. In some dialects of English r or ɹ is not a member of the series, being more closely related to the fricative group than to j and w; we are not concerned with these variants or with flap and trill *r* sounds.

Some phoneticians and phonemicists do not recognize the three-member series and treat r quite separately from j and w, even when taking into consideration the phonetic system of GA (OLA 15, 26, 22-4). The argument on the validity of the series for GA (§§ 2.31-2.34) is practically only the argument for including r in the series.

Some phoneticians extend the series by including l (PAE 41, 53, 54, 66, and chart 103; VS 202-46).[15] Without denying that prevocalic GA *l* sounds have much in common with our GV series, and other *l* sounds with our O and VG series, and the possibility that there may be systematic advantage in recognizing the commonality of characteristics for certain purposes, we may for our purpose exclude l from all our series for the reasons set forth below (§§ 2.31, 2.32). It is to be noted that if l is admitted to the series on the basis of resonance characteristics and occurrence, prevocalic nasals must also be included (PAE 37, 40, but not chart 103). It is actually not of importance for our argument whether or not we include laterals

[12] Cf. Hultzén, Vowel Quality in Unstressed Syllables in American English, QJS 29 (1943), 451-2.

[13] On the discussion of this series, see the entire article referred to in note 12, QJS 29, 451-7.

[14] Hultzén, Pronunciation of Monosyllabic Form-Words in American English, *Studies in Speech and Drama in Honor of Alexander M. Drummond* (Ithaca, N. Y., 1944) 262.

[15] Also Kantner and West, *Phonetics* (New York, 1941) 107ff.

and nasals; the exclusion may be justified solely on the grounds of simplification.

2.31. The articulatory reference for all three symbols is movement rather than position. There is not significant sound or position preceded by and followed by nonsignificant transition sound or movement such as is characteristic of other sounds except those of the GV (and VG) series. The preceding transition movement is similar, but the significant sound and the transition movement to the next sound, always a vowel, are the same thing. Moreover, the initial articulation of the movement, the onglide, is vocalic, i.e., without contact articulation. Kenyon has the best statement regarding the articulatory movement (AP[6] 59; cf. W2 § 44.8). Bloch and Trager have a similar statement regarding the articulatory movement for |j| and |w| and treat these sounds with vowels rather than with consonants; but they make a quite unnecessary restriction of the initial tongue position to 'higher . . . more advanced or more retracted'; i.e., they rule out |r| by generalizing on the basis of |j| and |w|, and rounded and unrounded counterparts, only (OLA 23). Thomas notes only that |j| and |w| are 'characterized by movement' (PAE 53, 54) and says nothing about |r|. As to the beginning point of the articulatory movement, see § 4.1.

It is also to be noted that all of these onglides are almost completely if not completely devoiced when clustered with a preceding voiceless consonant (OLA 24, 43).[16]

Only these three sounds of GA have all of these articulatory characteristics. The laterals and nasals, which are closest to the sounds of the GV series, have definite contact articulations, are characterized primarily by position rather than movement.

2.32. Acoustically the sounds of the GV series are characterized by 'the appearance and position of the vowel-like resonance bars at the beginning of the glide . . . the direction of the curves of the resonance bars . . . the influence on the pattern of the combined sound' (VS 207, 215, 225). The spectrograms show marked continual shifting or curve of the resonance bars, in some cases covering the entire duration of the glide sound and always taking up a goodly part of the duration of the glide sound (VS 204-26). In no case is there an appearance of abrupt transition to the following vowel such as appears in the spectrograms of other prevocalic nonsyllabics, even the lateral and the nasals (cf. VS 233-8, 176).[17] The spectrograms for |r| show the onglide characteristics as definitely as do those for |j| and |w|.

2.33. As to occurrence, our specification of the GV series as nonsyllabic and prevocalic rules out the possibility of confusion with equivalent sounds of the O and VG series. All three members of the GV series occur before any syllabic vowel, except that |r3˞| occurs only exceptionally, e.g., monosyllabic |r3˞l| in some dialects (cf. AP[6] 156n.). The three members of this series plus |l| are the only prevocalics that cluster comparatively freely with other consonants, the few exceptional initial clusters being limited to |s plus consonant (lists W2 § 55.4.c; OLA 49.) There are no sounds resembling |j|—|r|—|w| which can occur as the first

[16] The possibility of fortis voiceless counterparts of the glides, for which special symbols are appropriate (PAE 102, 104), may be ignored for our argument.

[17] The possibility that the pronunciation for the spectrograms was not altogether in the normal flow of speech is here particularly to be taken into consideration. Presumably, however, an artificiality of pronunciation would bias the picture in the direction of minimizing rather than exaggerating the glide characteristic.

members of initial clusters, i.e., preconsonantal.

Note that |l| cannot be excluded from this series on the basis of occurrence as the second or third member of prevocalic clusters, but that |l| does occur, in some patterns of pronunciation, as the first member of an initial cluster, e.g., |ljut|, and none of the three members of our GV series occurs in such a position.

2.4. Series VG, |X|—|Y|—|Z|, is systematic and complete. The definition of this series by phoneticians is usually indirect, subordinate to the consideration of diphthongs as syllabics. So Kenyon speaks of diphthongs ending in |X| and |Z| and centering diphthongs ending in |Y| (AP[6] 203, 217).

Those who do not recognize the centering diphthongs of GA as syllabics restrict the series to |X|—|Z|, and the argument on the validity of this series, as for that on the GV series, is only on the inclusion of *r* offglides.

The possibility and advisability of including |l| in the VG series are much the same as for series GV except that |l| is not at all restricted in occurrence (cf. § 2.43).

2.41. The articulatory reference for this series is movement rather than position, movement away from rather than toward the principal vowel position of the syllabic. The ultimate articulation of the offglide is vocalic, without contact articulation, as Kenyon points out specifically for the *r* offglide (AP[6] 28) and by implication for the other offglides (AP[6] 203). Thomas is explicit as to the vocalic glide for |X| and |Z| (PAE 104), but noncommittal as to |Y|. Bloch and Trager (OLA 23-4), emphasize both the vocalic and the glide articulation for |X| and |Z|, but note only other varieties of *r* sounds (OLA 23-4, 26).

Only these three sounds of GA have the articulatory characteristics of offglide within the range of vowel positions, forming a syllable with the preceding vowel; i.e., these are the only end points of diphthongal articulations. All other nonsyllabic postvocalics have contact articulations.

2.42. Acoustically 'the second vowel in the diphthongs |eɪ|, |aɪ|, |ɔɪ| . . . is the vowel |ɪ|,' 'that of the diphthongs |aʊ| and |oʊ| . . . is |ʊ|,' and 'the ending of the glide in vowel-*r* combinations' is shown by 'the appearance and position of the vowel-like resonance bars' (VS 75, 225). The spectrograms all show either continuous gliding or principal vowel resonances plus smooth gliding rather than two distinct resonances connected by what might be interpreted as a nonsignificant glide (VS 75-7, 263, et al. loc.).

The spectrograms of other nonsyllabic postvocalics show comparatively sustained resonance bars after brief transitions. Even |l|, which is grouped with the sounds here in question, shows in most of the spectrograms of post-vocalic occurrence transition bars shorter than the sustained resonance bars (VS 239-40).

2.43. The occurrence of members of the VG series is not only restricted by definition; no sounds resembling them occur other than immediately postvocalic in the final clusters of syllables in GA.[18] The members of this series have also in common a marked restriction as to the preceding vowel. |X| follows only |a| and |ɔ|, plus |e| in some dialects and, according to one pattern of analysis, |i|. |Z| follows only |ɑ|, plus |o| and |u|. |Y| follows only |ɪ|, |ɛ|, |ɑ|, |ɔ|, |o|, and |ʊ|.[19] No other nonsyllabics are so restricted.

There is an apparent lack of parallelism in members of this series in that |Y|

[18] Cf. lists of final clusters as in W2, § 55; Malone, Phonemic Structure of English Monosyllables, *American Speech* 11 (1936).205-18.

[19] Kenyon lists (AP[6] 218-29) three other main vowels of centering diphthongs, but they are probably only variants if more than of limited dialect occurrence.

may follow |X|, in such words as *fire*, or |Z|, in such words as *flour*, but neither |X| nor |Z| ever follows any of the others. Such combinations as |XY| and |ZY| appear to be merely somewhat more complicated offglides, not actually disturbing the series. Note that in monosyllabic pronunciations of mid vowels plus |Y|, even in dialects with definitely diphthongized |eX| or |oZ|, the offglide is simplified: *they're* |ðɛY| or |ðeY|, *soar* |soY|.

Postvocalic |l|, although it does not occur late in a postvocalic cluster, does occur freely after all members of our VG series: |X| *pile, oil*, |Y| *snarl*, and |Z| *owl*.

The Series Mutually Interrelated

3. The O series is systematically related to the F series. That is, the relation of |ɪ| to |i| is exactly the same as the relation of |ɔ| to |ɜ| and that of |ʊ| to |u|. The point hardly needs to be labored and is taken up only for systematic completeness.

3.1. Kenyon points out the similarities in articulation or tongue position (AP[6] 63-4) and notes for |ɔ| in relation to |ɜ| a 'similar tongue position, but shorter and laxer' (AP[6] 194). Thomas charts the articulatory relationships among these sounds as perfectly symmetrical (PAE 96).[20]

3.2. The spectrograms of the last syllables of *many, remember*, and *into* (VS 178, 263) show similarity to the characteristic patterns of |ɪ| and |i|, |ɔ| or |ɜ|, and |ʊ| and |u| respectively (VS 66-7, 74, 71-2).

3.3. The auditory evidence, aside from the simple recognition of similarities, appears in the difficulty which late learners of English have in making the distinctions and in vacillation in pronunciation. Note |'sɪtɪ|, |'sɪti| (PAE 48); |bɔ'lɪn|, |bɜ'lɪn| (both KK) |'ɪʃʊ| (KK), |'ɪʃu| (WNC). It is perhaps to the point that phonemicists tend to find a common phoneme in |ɪ| and |i| and one in |ʊ| and |u| stressed (OLA 5.2) and find it possible to ignore unstressed, partially obscured, counterparts of these sounds and of |ɜ|.

4. The GV series, |j|—|r|—|w|, is systematically related to the F and O series.

4.1. Kenyon has: '|j| . . . (position for |i|), gliding to position for the following vowel'; '|r| . . . (position for the vowel |ɜ|), gliding to . . .'; '|w| . . . (position for |u|), gliding to . . .' (AP[6] 43-4). Thomas has similar comment on |j| and |w|, emphasizing the similarity with |i| and |u|, but is rather vauge as to |r|—|ɜ| (PAE 53-5, 71-3).

Kenyon's explicit definition of initial articulation is not altogether satisfactory in that it does not provide for the glides in |ji| and |wu|, real words in English, or |rɜ|, which probably occurs in dialect |rɜ-l|, or for initially less close glides before open vowels. Without disturbing the systematic relationships, we may perhaps better define as starting from a position front and closer than that of the following vowel, from a position central and with more *r* modification, and from a position back rounded and closer.[21]

4.2. The direct acoustic evidence for |j| and |w| is summarized: 'The |j| hub is . . . similar to the |i| hub'; 'The |w| hub is . . . similar to the |u| hub' (VS 246). The corresponding statement regarding |r|, 'between the |a| and |æ| hubs,' is less satisfactory and less in accord with the evidence of the spectrograms, which show |r| hubs similar to |ɜ| hubs (VS 220ff, 74).[22] There is fur-

[20] Without, however, distinction between the potentially stressed full vowels and the obscured, always unstressed, vowels for which the same symbols are used.

[21] Cf. OLA 23 and § 2.31 above.

[22] Elsewhere, dealing with articulation, the authors imply this resemblance (VS 219).

ther acoustic evidence, indirect in the sense that it assumes influence to be greater with greater difference, summarized as: 'The |j| influences the back vowels the most'; 'The |r| influences the vowels |i| and |u| the most'; 'The |w| influences the front vowels the most' (VS 246).

4.3. The simplest auditory evidence falls into the pattern of pairs of phrases, both phrases containing the same vowel of the F series followed by a same other vowel, the intervening glide being non-significant in one phrase and significant, i.e., a member of the GV series, in the other phrase. Thus: 'They gave him three ears,' 'They gave him three years'; 'I prefer odes,' 'I prefer roads'; 'It was two eyed,' 'It was too wide.' This line of demonstration could be emphasized by recording the phrases after context-fixing phrases, such as for the first pair: 'When the corn was brought in,' and 'When he was found guilty.' The test phrase could then be recorded on tape in context, the tape cut between context and test phrase and spliced to reverse the contexts, and the result examined auditorily for the satisfactory or unsatisfactory communication.

5. The VG series, |X — Y — Z|, is systematically related to the F and O series.

5.1. Kenyon notes for |aX| and |aZ| end points of 'one continuous gliding vowel sound' in |ɪ| and |ʊ|, and 'The GA centering diphthongs end in . . . |ə|' (AP[n] 203, 217). Thomas notes glides to |ɪ| and to |ʊ| (PAE 56, 105-6; 84, 106). He also notes glides for the close-front and close-back vowels, the end of which he identifies with |i| and |u| (PAE 56, 93). He does not label his postvocalic |r| an offglide or suggest that it is part of a diphthong, but he does note the offglide-diphthongal character of the corresponding sound in the *r*-less dialects (PAE 107).

We may rephrase in terms of direction of offglide rather than terminal point (cf. § 4.1), taking into consideration the similarities of the F and O series (§ 3), and come to a completely systematic set of definitions: towards a position front and closer than that of the preceding vowel, towards a position central and with more *r* modification, and towards a position back rounded and closer.

5.2. For the acoustic evidence, see § 2.42 above, where the summary statements cited for establishing the VG series also cover its relation to the O series.

5.3. Pairs of sensible phrases for testing auditory similarity are hard to find here; there are few words to use and the juncture patterns are complicated, and the principal vowels of the diphthongs do not always sound just like the corresponding vowels in other phonetic context. Limping pairs: 'A gnawing pain,' 'Annoying pain'; 'So earnest,' 'Sore Ernest'; 'I gave pa oolong,' 'I gave Pow oolong.'

6. The GV series, |j — ɪ — w|, is systematically related to the VG series, |X — Y — Z|. The glides to a following vowel of series GV exactly parallel the glides from a preceding vowel of series VG.

6.1. The articulatory evidence has been presented in §§ 4.1 and 5.1. The rephrasing in terms of direction of glide rather than end point or position may be looked upon as purely verbal in the sense that it is only rephrasing for the sake of verbal as well as material similarity. It is not a verbal argument in the sense of distorting the material argument.

6.2. The acoustic evidence has been presented in §§ 4.2 and 5.2. There may

be added such spectrograms of reversed similarity as those of *yacht—I* (VS 215, 76), *room—moor* (VS 224), and *watch—out* (VS 208, 77).

6.3. To the evidence of §§ 4.3 and 5.3 may be added pairs of the type VG followed by V and by GV: 'Try Etta('s gin,' 'Try yet a gain': 'All four unblessed for the race.' 'All four run blessed for the race': 'I saw Dow in his last race,' 'I saw Dow win his last race.'[23]

The Choice of Symbols

7. We may recapitulate the argument up to this point in terms of established series and the series in question.

F	O	GV	VG
i	ɪ	j	X
ɜ	ɝ	r	Y
u	ʊ	w	Z

7.1. We might choose as VG symbols a set of symbols different from those of any other series. Such symbolization would be systematic and would serve for such communication as phonetic transcription affords. It is to be rejected on the grounds of economy if any of the other sets of symbols, already established, is available. As will be pointed out below (§§ 8 and 9), two such sets are available.

7.2. At the other extreme, it is conceivable that we might adopt one set of symbols for all four series, e.g., the F symbols. There seems, however, to be considerable practical advantage in distinguishing between the comparatively definite reference for the symbols of the F series and the less definite positional or directional reference for the symbols of the other series.[24] Further, such ambiguities as |'suiŋ| *suing* or *swing*, |'bɜiŋ| *burring* or *bring*, would have to be resolved by undesirable auxiliary marks.[25] Adoption of the F symbols, or of any uniform system for all four series, is accordingly to be rejected.

7.3. Adoption of a single set of symbols for the three series O, GV, and VG might well be systematically satisfactory. We should have a system analogous to the present use of lateral and nasals as syllabics, prevocalics, and postvocalics, and might have to mark syllabics as we now mark syllabic consonants. For present purposes we may pass over the possibility on the grounds of availability of other satisfactory symbols involving no disruption of practices already current.

8. Of the two remaining sets of symbols available for the VG series, it is convenient to consider first those of the GV series, |j|—|r|—|w|. The only important work on phonetics in which the offglides of the diphthongs are so symbolized, so far as I know, is Kantner and West's *Phonetics* (1941). The system was used by Bloomfield in his *Language* (1933) and is used by most of the phonemicists, e.g., Bloch and Trager, *Outline of Linguistic Analysis* (1942), for reference to phonetic phenomena as well as for indicating phonemic patterning.[26]

8.1. This symbolization is satisfactory as being systematic within itself (§§ 2.3, 2.4) and especially as showing the systematic relationship between the GV and VG series (§ 6). It is of course necessary to define the reference for the symbols as both GV and VG, e.g., that of |j| as glide either away from or towards a tongue position front and closer than that of the adjacent vowel. Such double

[23] Note also the reversal of glide heard when playing a recording backwards, reported by Kantner and West, *Phonetics* 114, as well as by others.

[24] The question of a set of O symbols entirely divorced from full vowel reference is another matter. Cf. note 20.

[25] Bloomfield's use of a single *r* symbol in all four series in his *Language* (New York, 1933) did not prove so successful as to be generally adopted.

[26] The use of a *y* instead of *j* by some phonemicists is to de deplored on other grounds than any to be considered here.

reference does not violate the principle of one symbol—one sound because the end of direction is the same and the variation between pre- and postvocalic position is not significantly greater than other positional variants, such as alveolar nasal in |tɛnt| and dental nasal in |tɛnθ|.

This symbolization is further advantageous in that it permits representation of diphthongization of the close vowels in a systematic way. Indeed |ij| and |uw| are probably better descriptively for contrast with monophthongal |i| and |u| than are the much used |ɪi| and |ʊu|. There is incidental, although probably not essential (cf. §§ 2.3, 2.4), advantage in consistency with the symbolization of the lateral and nasals, which occur nonsyllabically only next to vowels.

8.2. This symbolization demands, of course, commitment to the concept of diphthongal offglide, not diphthong as two vowel positions connected by a glide. It will not do for anyone unconvinced by the sketchy evidence presented above (§§ 2.41, 2.42) or by other evidence; and offglides are undoubtedly not so well demonstrated as onglides.

8.3. There are some disadvantages for descriptive phonetic transcription as contrasted with phonemic interpretation. The system does not allow for easy and immediately readable differentiation as to length of offglide (cf. § 9.3). It may sometimes be ambiguous in intervocalic position, e.g., |'mejo| (KK |'meo|) *Mayo* vs. |'mɑjə| (KK) *Maya*.[27] It raises the question of complete systematization in that symbols for the centering diphthongs of the *r* dialects are not parallel to those of the *r*-less dialects, e.g., |ɪr| vs. |ɪə|.

9. The symbols of the O series, |ɪ—ɔ˞—ʊ|, are also available and widely used. Kenyon has used them in his *American Pronunciation* since the 6th edition (1935) and they were used in most of the long series of phonetic transcriptions in *American Speech*.

9.1. Given any doubt as to the validity of the offglide theory of diphthongization, either acceptance of the two-vowel theory or uncertainty, this set of symbols is quite satisfactory. It is systematic in itself (§§ 2.2, 2.4) and shows the relationship to the O series (§ 5). The symbols provide satisfactory reference for the vowel positions, with no ambiguity as to which is principal vowel, even in the |ɪɔ˞|, |ʊɔ˞| successions, which never appear in reverse order. The O symbols are better than the GV symbols for one uncertain as to the nature of diphthongization, for it is easier to assume the possibility of direction as implied in a positional symbol than to assume the possibility of position as implied in a directional symbol.

9.2. For one fully convinced of the directional offglide as the second element in what we commonly call diphthongs, the O symbols cannot be satisfactory. The VG and the GV series are symmetrically related to the O series (§§ 4, 5), but their relationship to each other as glides is of quite another order (§ 6), i.e., the VG series cannot be glide-glide related to the O series.

9.3. Aside from being deficient for representation of the diphthongization of close vowels and lacking parallelism with symbols for laterals and nasals (§ 8.1), the O symbols have some practical advantages. They allow for descriptive differentiation in the length of offglide, e.g., |ae|, |aɪ|, |ai|, or |oʊ|, |ou|. They are unambiguous intervocally, |'meɪo| vs. |'mɑjə|. They allow consistency with representation of the centering diphthongs of the *r*-less dialects.

We probably should not take into consideration the fact that there is much

[27] Cf. Kenyon on intervocalic *r* (AP[6] 230-2).

more material available in phonetic transcription in which the O symbols have been used for second elements of diphthongs than there is with representation by the GV symbols. Nor should we consider the pertinacity of the notion that a diphthong is a sort of a vowel and should be represented by symbols associated with vowels, whereas the onglides are just as obviously something before and separable from vowels.[28]

10. Another set of symbols presently in use for the VG series, |ɪ—r—ʊ|, is not systematically, i.e., phonetically, satisfactory. This system has been given wide currency through its use by Kenyon and Knott, or by G. and C. Merriam, in the *Pronouncing Dictionary of American English* (1944). It is also used in Thomas, *Phonetics of American English* (1947), and in Potter, Kopp, and Green, *Visible Speech* (1947).

10.1. The primarily systematic objection to this set of symbols is that two are drawn from one and one from another of two different sets, our O and GV series. That |ɪ| and |ʊ| have as primary reference vowel position and that the system within the setup of our problem in which they are primarily fitted is the O series, we hardly need more than to point out. It is not of importance that identical symbols are usually used for full vowels in the whole series from which our F series is taken, even though that use may be the actually primary reference. It is, however, important that the forms of the symbols are associated with, are variants of the forms of, the F symbols |i| and |u|. We cannot get away from the fact that in the design of IPA symbols such associations of form were taken into consideration and |ɪ| and |ʊ| used because of their association with |i| and |u|.[29]

That its place in the GV series is the primary reference of |r| is not so obvious and perhaps not demonstrable. For languages in which the *r* has not undergone the development it has in English, there is no problem; pre- and postvocalic *r*'s are much alike and there is no *r* syllabic. In British English there is no problem; an r sound occurs only prevocalically. When the *r* symbol of a phonetic alphabet not recent-American in construction is taken over for the transcription of American English, a prevocalic reference has no more right to be chosen, no more primacy, than a postvocalic reference. But if a choice must be made, and if the patterning with |j| and |w| as prevocalic is admittedly satisfactory, then that reference may for all practical purposes be considered to be primary.

We may neglect consideration of orthography, although it might be pointed out that prevocalic *r* always corresponds to the |r| of our GV series, whereas postvocalic *r* may correspond either with an *r* offglide or an *r* modification of the vowel without offglide, |ɝ| or syllabic |ɹ̩|, or, in cases of dissimilation and in the *r*-less dialects, with no *r* sound at all.

10.2. There are also practical objections to the |ɪ—r—ʊ| set of VG symbols. The student, particularly the beginning student, is the one to be considered; we oldsters can manage to interpret almost any system. The student is misled, by his very proper assumption that likes are likes and differences are differences, into thinking that |jV| is related to |Vɪ| and |wV| to |Vʊ| in some quite different way from that in which |rV| is related to |Vr|. And if and when he has been prodded into realization that the relationships are all the same,

[28] It is curious that phonemicists apparently convinced of the onglide-offglide patterning still insist on treating the offglides as part of the vowell patterning of GA (OLA 52).

[29] The new designs of the IPA still follow this line, if not so fortunately. Cf. note 3.

he must conclude that the phoneticians are not quite systematic, that sometimes they take into consideration the principle of one sound—one symbol, allowing for complementary distribution, and sometimes they do not.

10.3. Kenyon's 'ends of simplicity' (KK xxi) is not convincing. Any apparent simplicity of symbolization which obscures systematic arrangement and interferes with understanding is false simplicity. To say that 'whenever |ɔ| occurs . . . it always represents a syllable' is an ad hoc and unsystematic procedure unless the principle is extended to include |ɪ| and |ʊ| and probably |ə|. The simplicity of indicating the number of syllables in such a word as *flower*, |flaʊɔ| vs. |flaʊr|, merely makes for complication when the same distinction must be made by a different device, as it is in Kenyon's next sentence, for the *flower* of the *r*-less dialects.

10.4. The analogy with |l| which Thomas sets up (PAE Table 103) but does not follow through for |j| and |w|, does not justify |r| in series with |ɪ|, and |ʊ|. If the analogy is so well established as to be compelling, the GV symbols must be chosen for the entire VG series. If the analogy is not compelling, and one decides to use |ɪ| and |ʊ|, then he should also use |ɔ|. For present-day American English *r* sounds certainly have more in common with the other members of all four series set up here than they have with *l* sounds (cf. §§ 2.3, 2.4).

Summary

11. Either |r| or |ɔ| may serve satisfactorily to indicate the nonsyllabic postvocalic *r* sound of General American. But systematic symbolization demands that if |r| is used, then |j| and |w| must be used for the other offglides; and that if |ɔ| is used, then |ɪ| and |ʊ| must be used for the other offglides. The choice may be determined on either theoretical or partly theoretical and partly practical grounds. The symbol series |ɪ—|r|—|ʊ| is neither theoretically nor practically justified.

A STUDY OF THE INTELLIGIBILITY OF SUSTAINED VOWELS

Bruce M. Siegenthaler

Introduction

ALTHOUGH sustained vowels are rarely a part of normal speech, and play only a minor role in defective speech, the subject of sustained vowels has interest to the speech scientist. The justification for the experiment reported herein is that it was a prelude to a larger series of planned experiments.

A survey of available literature gave little specific information concerning the intelligibility of sustained vowel sounds. Writers have mentioned that sustained vowels are difficult to identify. For example, A. T. Jones wrote:

> it has long been recognized that the distinctness of any one vowel depends in large measure on the contrast between it and other sounds that precede it or follow it. In connected speech there is usually no difficulty in recognizing different vowels, but if any chosen vowel is sung steadily for some time, the lack of contrast soon makes the vowel less easy to recognize, in part, by a quality which changes while the vowel is being spoken.[1]

Such general statements are numerous, but no experimental reports were found. In view of this lack of evidence bearing directly upon sustained vowel intelligibility, it was necessary to turn to information related to sustained vowel intelligibility. Some of Paget's experiments are apropos. Although he was interested in constructing resonating cavities which would artificially produce vowel sounds, and although his reports are directed towards the intelligibility of artificially produced vowels, he gives data relevant to the present purpose. Paget found that when listeners attempted to identify his artificial vowels, they correctly recognized about 74% of them during one experiment, and 40% during another. Paget said that to his ears the sounds were reasonably accurate reproductions of the intended sounds. That Paget believed he obtained accurate vowels, and that duration is an important factor in intelligibility (he sounded both long and short vowels for the same period of time) is shown by his statement:

> It is not improbable that if the same experiments had been performed with the same series of vowel-sounds, intoned by voice, with the same series of vowel-sounds, intoned by voice, with the 'short' vowels prolonged to the same duration as the 'long' the percentage of recognition might not have been greatly raised.[2]

Other aspects of vowel sounds are also important to the present experiment. It is generally recognized that a normal vowel, especially in context, is unstable and changing and with at least three phases. The phases might be called *initiation, middle period,* and *conclusion.* They have been observed and investigated in detail by Crandall,[3] Stewart,[4] and others. More recently, with the advent of the acoustic spectrograph, the initiation and conclusion aspects of vow

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[1] A. T. Jones, *Sound* (New York, 1937) 363.

[2] Richard Paget, *Human Speech,* (New York 1930) 83.

[3] Irving Crandall, The Sounds of Speech. *Bell System Technical Journal,* (Oct., 1925) 608-12.

[4] George Stewart, *Introductory Acoustics,* (New York, 1932) 106.

els are graphically shown in spectrograms. These aspects, termed *influence*, and certain principles governing the appearance of influence have been described.[5]

In the present experiment it was desirous to eliminate the usual initiation and conclusion of vowels. This was done by the procedure described below. Acoustic spectrograms were made of all vowel sounds used. In none of the sustained vowels were variations indicative of influence observed or were gross acoustic changes evident. Therefore, it appears that the sustained vowel sounds as used in the experiment had relatively steady states throughout their durations.

The experiment was designed to seek answers to the following questions:

1. To what extent can normal hearing listeners identify vowels of English as spoken in isolation when the usual elements of initiation and conclusion are eliminated, and when all vowels are sustained for the same period of time?

2. Are certain sustained vowels more easily recognized than others?

3. Is there a difference in the recognizability of sustained vowels as produced by different speakers?

4. Are so-called expert listeners better able to identify sustained vowels than are so-called inexpert listeners?

5. When a sustained vowel is incorrectly identified what sound is heard instead of the correct sound?

Procedure

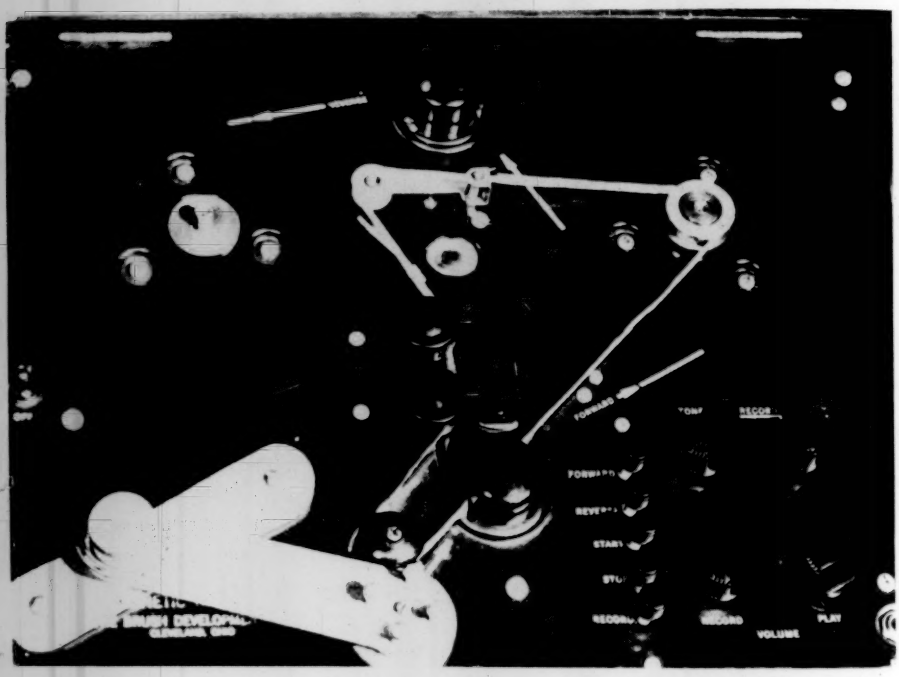
A specialized type of vowel sound was used because the project was part of a series of experiments requiring the production of sounds which could be sustained for a long period of time. Four men students were speakers for the experiment. Each speaker intoned ten vowels of English for 15 to 20 seconds per vowel, using a sound pressure meter to monitor the intensity of his voice. Thus each sound was produced at about the same intensity level throughout. The speakers were given audible cues of 128 c.p.s. to standardize the pitch of the vowels. In this manner 40 sounds were recorded on magnetic tape with a Brush BK 401 recorder. A section of tape about 22 inches long was selected from each vowel sample, care being taken to use tape near the middle of the total sample to eliminate the initiation and conclusion. The ends of the short tape were spliced together. Thus a loop of tape was obtained for each of the vowels as spoken by each voice.

The Brush BK 401 recorder was used as a play-back instrument with a Tru-Sonic co-axial loud speaker attached to improve the quality of reproduction. Another set of attachments was also used to play the loop of tape. Figure 1 shows the tape recorder with attachments in place. The attachments consisted of an idler wheel placed on the take-up reel shaft, an idler wheel mounted on a swinging arm with a tension spring in the vicinity of the tape supply reel, and a rubber idler wheel also on a spring tension arm running against the power capstan. This system of idler wheels made it possible to play each loop of tape as long as desired. With this apparatus there was available a series of sounds without the normal initiation and conclusion of vowels, characterized by a sustained middle period, and with an intensity variation of no more than ± 2 db.

Evaluation of intelligibility was done by listening crews. Each listener was supplied with a scoring sheet on which were listed ten short words containing each of the ten vowels for each test item. The listener was instructed to indicate the

[5] Potter, Kopp, and Green, *Visible Speech* (New York, 1947) 38-51.

FIGURE 1—TAPE RECORDER WITH IDLER WHEEL ATTACHMENTS



word that contained the vowel sound he heard. The sustained vowel sounds were arranged in random order for playing. As each tape loop was put into playing position the volume control was used to bring the sound level to about 40 db. above the transient noise level of the room. At the end of playing time the volume was turned down and the next tape was played. All 40 of the vowel tapes were heard and judged 3 times by a total of 26 listeners. The listeners were 14 experts who were advanced students of speech science and correction, and 12 inexperts who were beginning students of speech.

RESULTS

Table 1 gives a tabulation of the percentages of correct identifications made by all listeners when hearing the sustained vowel sounds. It is apparent that there were many variations in sustained vowel intelligibility. It can be seen that in general the vowel [i] rather consistently was recognized correctly in comparison to other vowels, while the vowels [e] and [u] were recognized rather poorly. It can also be seen that the over-all percentage of recognizability by all listeners of all vowels by all voices was 52.4%. Although not shown, the over-all intelligibility was 57.6% for expert listeners and 47.2% for inexpert listeners. A test of the difference between experts and inexperts intelligibility indicated that the difference was not significant.[6]

In Table 2 are tabulated the number of incorrect identifications made by the two groups of listeners. An analysis of variance was done to compare individual

[6] C. C. Peters and W. R. Van Voorhis, *Statistical Procedures and Their Mathematical Basis* (New York, 1940) 180-2.

TABLE 2

PERCENT CORRECT IDENTIFICATIONS MADE BY 26 LISTENERS WHEN IDENTIFYING SUSTAINED VOWEL SOUNDS

Vowel	% Correct Identifications when Listening to Voice: A	B	C	D	% Correct for All Voices
i	77.0	91.0	69.3	80.8	79.4
ɪ	83.5	12.8	42.3	65.3	51.0
e	11.5	23.0	17.9	29.7	20.5
ɛ	66.7	71.9	32.1	56.4	56.7
æ	52.6	96.2	38.5	30.8	54.5
a	64.1	91.0	61.6	44.9	65.5
ɔ	48.8	88.5	65.4	51.3	63.5
o	62.8	79.4	43.7	39.8	56.4
ʊ	41.0	11.5	55.1	19.4	31.7
u	88.5	34.6	25.6	65.5	53.6
% for all vowels	59.6	60.0	45.2	47.4	% Correct for all voices and all vowels: 52.4

ly the intelligibility of the four voices.[7] Analysis was made for both experts and inexperts. Voices variability for expert listener performance was not significant ($F = .553$), while voices variability for inexperts was between the 1% and 5% levels of significance ($F = 2.43$). Vowels variability was significant for both experts ($F = 2.25$) and inexperts ($F = 2.98$) at the 5% level.

[7] E. F. Lindquist, *Statistical Analysis in Educational Research* (New York, 1940) 120-7.

An adjunct to the F test is the determination of what differences in total scores would be necessary to indicate significant differences on the 1% level.[8] The following results were obtained:

a. Table 2-A. A real difference in the intelligibility of two vowels as spoken by a voice or between a vowel as spoken by different voices when heard by experts is indicated if the numerical difference in scores is 25 or more.

[8] Ibid. 102.

TABLE 2A

INCORRECT IDENTIFICATIONS MADE BY 14 "EXPERT" LISTENERS

Vowel Played	Total No. of Incorrect Identifications Made when Listening to Voice: A	B	C	D	Vowels Totals
i	12*	3*	9*	7*	31
ɪ	1	36	18	11	66
e	39	37	32	26	134
ɛ	8	14	33	16	71
æ	22	3	23	30	78
a	12	7	8	21	48
ɔ	21	4	11	18	54
o	17	6	20	23	66
ʊ	18	35	15	34	102
u	6	16	30	10	62
Voices Totals	156	161	199	196	712

(*Total possible incorrect: 42)

TABLE 2B

INCORRECT IDENTIFICATIONS MADE BY 12 "INEXPERT" LISTENERS

Vowel Played	Total No. of Incorrect Identifications Made when Listening to Voice: A	B	C	D	Vowels Totals
i	6*	4*	15*	8*	33
ɪ	12	32	27	16	87
e	30	23	32	29	114
ɛ	18	8	20	18	64
æ	15	0	25	24	64
a	16	0	22	22	60
ɔ	19	5	16	20	66
o	12	10	24	24	70
ʊ	28	34	20	29	111
u	3	35	28	17	83
Voices Totals	159	151	229	207	746

(*Total possible incorrect: 36)

b. Table 2-A. A real difference in intelligibility of two vowels when considering total incorrect identifications made by expert listeners is indicated if the numerical difference in scores is 52 or more.

c. Table 2-B. A real difference in the intelligibility of two vowels as spoken by a voice or between a vowel as spoken by different voices when heard by inexperts is indicated if the numerical difference in scores is 20 or more.

d. Table 2-B. A real difference in intelligibility of two vowels when considering total incorrect identifications made by inexpert listeners is indicated if the numerical difference in scores is 40 or more.

Table 2 indicates many differences in intelligibility of vowels. However, it is apparent that the differences were not consistent for different voices. For example, there is a non-significant difference between [i] and [ɪ] for voice A, with [ɪ] more intelligible. However, there is a significant difference between [i] and [ɪ] for voice B, with [i] more intelligible. It appears, therefore, that the intelligibility of a vowel is strongly conditioned by the voice which speaks it.

Performance of expert and inexpert listeners was compared by a "t" test applied to the total number of incorrect identifications made on each voice.[9] That is, voices totals in Table 1 for each respective voice were compared. The obtained "t" values were 1.848 when comparing expert and inexpert performances on voice A, .845 on voice B, 2.508 on voice C, and 1.638 on voice D. Only for voice C is the value significant. Therefore, in general the experiment did not clearly indicate that the observed differences represent real variations in overall intelligibility of each voice to expert and inexpert listeners.

Many variations in the types of errors made on different voices were noticed. In Table 3 are tabulated the number and type of incorrect identifications made by the expert listeners for each vowel as said by voices A and B. A similar tabulation, not shown, was made for inexpert listeners. While there were wide variations in which vowels were heard instead of the vowel played, most incorrect identifications were of vowels in close proximity to the played vowels on the conventional vowel series. It is also inter-

[9] Ibid. 57.

TABLE 3

A. Number of Times Each Vowel Was Mistaken for Each Other Vowel by 14 "Expert" Listeners Hearing Voice A

vowel played	played vowel heard as: i	I	e	ɛ	æ	a	ɔ	o	U	u	total errors
i	(30)	12									12
I		(41)			1						1
e		37	(3)	2							39
ɛ		4	1	(34)	3						8
æ				18	(20)	2	2				22
a						(30)	8		4		12
ɔ						19	(21)	1	1		21
o						1	10	(25)	6		17
U				1			3	14	(24)		18
u		1							5	(36)	6
total errors	0	54	1	22	3	22	23	15	16	0	156

B. Number of Times Each Vowel Was Mistaken for Each Other Vowel by 14 "Expert" Listeners Hearing Voice B

vowel played	played vowel heard as: i	I	e	ɛ	æ	a	ɔ	o	U	u	total errors
i	(39)	3									3
I		(6)	5	30	1						36
e		6	(5)	25	1	1	1		3		37
ɛ				(28)	14						14
æ				3	(39)						3
a						(35)	7				7
ɔ						4	(38)				4
o							2	(36)	4		6
U					1	3	19	11	(7)	1	35
u								9	7	(26)	16
total errors	0	9	5	58	17	8	29	20	14	1	161

(○ indicates number of correct identifications)

esting to notice that for some voices one type of error was made, while for other voices the errors were different. For example, experts usually heard voice A say [ɪ] when the vowel played was [e]; the same listeners usually heard voice B say [ɛ] when the played vowel was [e]. Other similar observations can be made concerning the type of errors made on different voices.

Summary and Conclusions

In the reported experiment an investigation of the intelligibility of ten sustained vowels was made. Four male subjects intoned the vowels at a determined pitch. The sounds were recorded on magnetic tape, and each vowel tape was made into a loop which could be played as a continuous sound without the usual elements of initiation and conclusion. Two groups of listeners—a group of so-called experts and a group of so-called inexperts—listened to the played vowels and attempted to identify them. When the listener responses were analyzed it was found that:

1. Normal hearing persons were able to identify correctly about 52% of the sustained vowel sounds.

2. Certain sustained vowel sounds were more accurately identified than others. The vowel [i] was usually more correctly recognized than others, while the vowels [u] and [e] were usually recognized least accurately.

3. Significant differences were observed in the recognizability to both groups of listeners of vowels as produced by different voices. Significant differences were observed in over-all recognizability of different voices for inexpert listeners, while significant differences did not appear in over-all recognizability of different voices for expert listeners. There were also significant differences in the recognizability of different vowels as produced by the same voice for both listener groups.

4. In general, expert listeners were not able to identify sustained vowels more accurately than inexpert listeners. Observed differences were not shown to be statistically significant.

5. When a sustained vowel was incorrectly identified it was heard frequently as a vowel closely related to the correct vowel on the conventional vowel series. However, the types of incorrect identifications varied considerably from voice to voice. It appears that the auditory effect of a sustained vowel sound with respect to recognizability is strongly affected by the voice which produces the sound.

During the course of this experiment the listeners were encouraged to comment upon the project. They observed that it was difficult to identify many of the sounds, and often a sound appeared to be the neutral vowel [ʌ]. Unfortunately, no provision was made for recording these responses. In view of such comment by the listeners, repeated experiments probably should include the recording of many possible speech sounds. Thus it would be possible to investigate further the intelligibility of sustained vowels.

THE RADIO PROGRAM PLANNING COURSE

Charles F. Hunter

AT the present time more than 400 institutions[1] of higher learning in the country are offering various types of radio courses in their curricula. This has entailed the services of a considerable number of radio teachers. The courses, texts, and methods which they use and the philosophies to which they subscribe are as varied as any found in the academic world. To remark that standardization has not yet been completed is an understatement.

There is, however, need for standardization. There is need for some unanimity of thought in regard to the various course contents in the field of radio education which are currently being offered by the colleges. Obviously, the underlying objective of the particular course will determine the emphasis and, in some cases, the material itself which is being presented. A radio course in a liberal arts college with limited facilities that has as its objective the cultural and artistic development of the student, resembling a speech or acting course with a microphone, will differ from the same course offered in an institution which is training its students for professional work. At the same time we must remark that teachers in both institutions will be remiss in their responsibilities as teachers if they do not seize upon every reasonable opportunity to develop such cultural values as may be found to exist in whatever course they are teaching. Even with this common denominator, course contents will be found to vary considerably.

One area of study in radio education that needs clarification at the present time is that devoted to program planning and building. Such a study has only a peripheral place in a college radio curriculum which is not concerned with professional training. By one count, however, there were ninety-seven institutions across the land offering program course materials in collaboration with production work.[2] A survey of 200 college catalogues made by a graduate student at Northwestern University reveals that today thirty-six institutions are offering a course in radio programming. In view of the recent formation of the University Association for Professional Radio Education, we may reasonably expect the number of such institutions to increase.

Unfortunately, no texts exist at the present time upon which an instructor of a programming course may lean. Either because of the recency of radio's admission to educational circles, or because of the seemingly rapid change in program policies within the industry itself, or because of the lengthening shadow of television on the broadcasting future, no text has been forthcoming. This means the instructor is thrown upon his own resources to make the course clear, cogent, and comprehensive. The task is not insuperable, but guideposts are needed!

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[1] Federal Radio Education Committee, *Directory of Colleges Offering Courses in Radio and Television* (Washington, 1949)

[2] R. C. Brand, The Status of College and University Instruction in Radio Training, QJS 28 (1942).156-160.

1

In the last analysis the success of a radio station depends upon its programs. The average set buyer does not buy a radio because he needs a new piece of furniture. He buys a radio because of the satisfaction he gets from listening to programs. When this satisfaction is met, he will listen to more and more programs. It follows, then, that the heart of radio in this country lies in its programming, for upon this depends its listeners. Upon them, it is unnecessary to remind ourselves, depends the sale of station time.

This leads us into the first unit of study. Since programs of a station can hardly be better than the station itself, we have to turn our attention to that station. Since the cornerstone of programming on the local level is the overall station policy, our first task is to examine such policies and, insofar as possible, determine the reasons for their existence. This means an analysis of such factors as coverage, ownership, organization, relation to the network, locale, and the reputation of the station in the community. We must first examine station policies in terms of these factors. Stations have policies which are sometimes the result of their own planning and sometimes the result of factors over which they have no control.

Whether a station is a so-called prestige station, a news and popular music station, a sports station, a family station, a farm station, or what-have-you can be understood only in terms of the situation in which the station operates. This situation, and the policies resulting from it, will determine the types of programs the station broadcasts. Discussion of public service policies, sales policies in relation to programs, and generally those program policies which seem to make for success in station operation should also be included in this first unit of study.

2

The second unit might well be termed *The Radio Audience*. A progressive station can no more operate without a knowledge of its audience today than can a newspaper without a circulation list. It is relatively simple to get the paper's circulation list, but the radio station finds it necessary to track down its listeners. The importance of tracking them down and the means by which they are tracked, dissected, and catalogued constitutes the material in this second unit. Many weeks alone could be spent on listener survey methods, but a working knowledge of each method and its particular strengths and weaknesses is essential to intelligent radio persons. Hooper, Nielsen, Pulse, Conlan, the Program Analyzer, IAMS, BMB, to say nothing of the diary, panel, and interview techniques should all become a part of the student's knowledge. Further, listener habits and tastes in reference to age, sex, income, education, and urban and rural interests should be studied. Fluctuations in listener attention by hour, day, and season should be noted.

This second unit should stress the great benefits which can accrue to a station provided it knows its own audience. The unit should familiarize the student with the substantial amount of audience research material, both academic and industrial, which is now available to him. Universities in metropolitan areas are fortunate in this respect since headquarters of leading audience and marketing analysts are often located in the area. Representatives of these organizations can do an excellent job of explaining the nature and importance of their work in relation to broadcasting.

3

After examining the station and its audience, our attention must next center on the programs themselves. The program idea, its development, the audition, and the regulations under which it must operate (including FCC Regulations, the NAB Code, and the regulations of the individual networks) should all be considered. An analysis of types of programs, their advantages and limitations, should follow. Such programs as news, music, audience participation, personality, dramatic, both serial and unit, should certainly be covered. Examples of representative programs, either through class or listening assignments, or both, need to be included. This unit should concern itself primarily with programs that are non-network in origin. Above all, and this needs to be stressed, the programs should be judged in terms of the particular audience they are trying to reach and not upon the taste of the individual listener. That means constant referral to material covered in the second unit.

The third unit should also concern itself with program sources, such as transcriptions, scripting services, and musical libraries. And there are others. At the First Program Clinic of the National Association of Broadcasters held on the campus of Northwestern University last June, for instance, representatives of the wired news syndicates presented effective ways of using wired feature material on local programs.

4

The fourth unit of program planning would include all material that has to do with fitting the individual programs into a sensible, coherent schedule. Emphasis needs to be placed on the matter of scheduling programs in relation to the audiences they are trying to reach. Audiences in different locales will require different programs. Hill-billy or folk music would be entirely unacceptable to one station, very acceptable to another. The same is true of classical music. With strategic programming, other stations can use both types.

Discussions of the balanced program structure, mood or block programming, and contrapuntal programming with examples of each should be included. The matter of programming against competition, whether it be a network or an independent station, must be considered. The programming of the suburban station and the problems of the independent station have to be given fair consideration. Sample logs from each type of station should be examined and analyzed.

Finally, some material dealing with the placement of spot announcements might well be included. The controversy, real or implied, between the merchandising success of spots as opposed to programs should be mentioned. The dangers from the excessive use of spots, and, more important, what constitutes excessive use needs attention. The principles which have developed from the scheduling of programs should be tested in their application to the scheduling of spots. Practice in the scheduling of programs and spots should then follow, the student always keeping in mind the problems of a particular station. It should be pointed out that one schedule cannot be all things to all stations, nor should it try to be.

5

The fifth unit will concern itself with the invaluable material found in the Joske Report. That project, a boon to program planners and sponsors alike, emphasizes again the value of the beamed program technique. The planning

in back of that remarkable project, the purposes, the programs selected, the adjustments which had to be made, and, finally, the results offer excellent material for the prospective program planner. A copy of the study should be in every radio station. Other examples of the success of the beamed program technique can also be noted. The James Black Dry Goods Company of Waterloo, Iowa, and the Wieboldt and Fair Store programs in Chicago, for instance, offer good material for examination. All of them emphasize the importance of defining a program's objectives a long time before it goes on the air.

A necessary ingredient of such a programming course as we are describing will be individual student projects. It is one thing, for instance, to talk about audience measurement; it is another to conduct such a measurement. Audience surveys, planned, outlined, and pilot-tested before they are begun, can supplement the material which has been presented in the lectures. Outside listening assignments, planning of programs for individual sponsors, and construction of miniature Joske Reports also have their place in the course. They give needed practice with the material which has been covered, and they should be judged, insofar as possible, upon the basis of the best professional standards and audience acceptability.

Another desirable feature of our course will be the presence of guest program directors in the classroom. Lectures, followed by questions and discussions, can give a realistic picture of practices and problems that are met in the industry. They can also open up considerable knowledge and experience that are not yet available in any other form.

As has already been pointed out, not too much is available in way of printed materials. One excellent book is C. H. Sandage's *Radio Advertising for Retailers*.[3] This comprehensive study was made possible by a grant from the Columbia Broadcasting System, and the chapters in Part III can serve as a nucleus for other materials. Local stations should take the whole book to heart. The Joske study, *Radio for Retailers*,[4] is a 'must' also. The same can be said for *Operation Traffic Flow*,[5] which gives formats of successful local radio programs, and Lazarsfeld and Kendall's *Radio Listening in America*.[6] In addition, the National Association of Broadcasters has several pamphlets on *How to Buy Radio Time*, *Elements of a Successful Radio Program*, *How to Measure Radio Audiences*, *Program Log Analysis*, and *A Ten Point Plan for Increasing Station Revenue* which should be on reading lists. The same can be said for Peatman and Hallonquist's *The Patterning of Listener Attitudes Toward Radio Broadcasts*[7] and Reinsch's *Radio Station Mangement*.[8]

Some excellent articles on programming have appeared from time to time in *Sponsor* magazine. They give details of program planning from both station and sponsor viewpoints. *Broadcasting* is less useful from this standpoint, but it, along with *RPM*, *Printer's Ink* and *Sales Management*, has occasional merit for the course.

You will have noted that children's programs, religious, agricultural, and public service programs in general have been omitted from this outline. It is

[3] Harvard University Press (Cambridge, 1946).
[4] National Association of Broadcasters (Washington, 1946).
[5] Ibid. (Washington, 1948).
[6] Prentice-Hall, Inc. (New York, 1948).
[7] Stanford University Press (Stanford University, Calif., 1945).
[8] Harper & Bros. (New York, 1948).

not that they are unimportant, for they serve a very useful purpose in station operation. Nevertheless, the material which relates to them will have to wait for another semester.

Such a course as has been outlined will not, of course, completely prepare every student for a program directorship of a radio station. It will, however, make more meaningful to him the programming of any station with which he might become associated. He has been given certain principles of programming which are adaptable to any station. He has also been made aware of some of the pitfalls. The job of adapting and avoiding, in case he does become a program director, will be his. Common sense and good judgment in that position, as in all human endeavor, will play a substantial part in determining the success with which his ventures meet.

TIME OUT FOR SOME GRAMMAR

R. W. Pence

A BLUNDER in language usage can be, and probably should be, as embarrassing as a blunder in social deportment. Of course, no one is ever jailed for eating pie with a knife. But when a person looks about and discovers for the first time that other folks use a fork for that purpose, having a natural horror of being unpleasantly conspicuous, he becomes greatly mortified and promptly changes his method of attack. The fastidious speaker should, likewise, wish to avoid giving offense to sensitive ears. But first he must know what kind of literary offenses he can commit. It is our purpose here to point out a few instances in which such a speaker may have been—all unwittingly—eating his linguistic pie with a knife.

I

Some of the commonest mistakes are associated in one way or another with link verbs. Among these are mistakes in the adjectives and adverbs and, second, mistakes in case forms of pronouns.

A link verb is a verb that joins a subjective compliment (noun or adjective) to the subject.[1] The commonest verb used as a link is, of course, *to be*. But many other verbs, both active and passive, may act as link verbs and so demand subjective complements. In such statements as 'John is unhappy,' 'John seems unhappy,' 'John became unhappy,' 'John appears unhappy,' and 'John was made unhappy,' the verbs *is, became, appears, was made* are all link verbs joining the adjective *unhappy* to the subject *John*. Of course, no problem commonly arises in such statements.

But blunders do arise when we fail to realize that a verb having to do with the senses—the sense of sight, sound, taste, smell, and touch—may often function as a link verb and so demand an adjective as a subjective complement to describe the subject—not an adverb to indicate, as adverbs do, the manner in which the verb performs its actions.

We say 'The rose smells sweet,' using the adjective *sweet* because we wish to ascribe an attribute to the rose. We are not trying to indicate the manner in which the rose exercises the sense of smell; for a rose has no sense of smell to exercise. Hence, to say that 'The rose smells sweetly' would be to talk nonsense. We say properly 'The ground feels dry' (*not* dryly); for the ground does not have a sense with which to feel anything. We say 'The coffee tastes bitter' (*not* bitterly); for the coffee itself has no sense of taste. Hence, the adjective *bitter* to describe the coffee is demanded.[2] But in the statement 'I tasted the coffee cautiously' an adverb is required to indicate the manner in which the verb performs its action. We say

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[1] A subjective complement may, of course, be either a noun or an adjective. Nouns offer no problem.

[2] A simple test as to whether a verb is functioning as a link verb and so demands an adjective as a subjective complement, and not an adverb as a modifier, is to see whether the verb in question can be replaced by a form of the verb *be*. 'The rose smells sweet' = 'The rose is sweet'; 'The ground feels dry' = 'The ground is dry'; 'The coffee tastes bitter' = 'The coffee is bitter'; 'The man looks sad' = 'The man is sad.' (But we can not change 'The coffee tastes bitterly' into 'The coffee is bitterly'—which proves that *bitterly* is wrongly used here.)

properly 'The man looked sad'; for an adjective is needed as a subjective complement to describe *man*. But we say 'The man looked sadly at the desolation'; for here the adverb *sadly* is demanded to show the manner in which the verb performs its action.[3]

But the greatest difficulty as to whether an adjective or an adverb is demanded seems to arise with the verb *feel* in expressions having to do with health. Should I say 'I feel bad today' or 'I feel badly today'? The trouble here comes from the fact that, unfortunately, we have in English two words *well*. One is the regular adverb *well*, corresponding to the adjective *good*—'He did his work well.' But there is another word spelled *w-e-l-l*, an adjective pure and simple. It is this adjective *well* that one is when he says 'I feel well.' But, reasoning erroneously that this *well* is an adverb, he assumes that he should use an adverb when he wishes to say the opposite and mistakenly says 'I feel badly.' An adjective to describe *I* is demanded; hence, he should say 'I feel bad.' Likewise, then, we should say 'I feel fine,' 'I feel sad,' 'I feel sick,' 'I feel sickly' (*sickly* being an adjective, not an adverb as one might suppose from its *-ly* termination). Indeed, if one says 'I feel badly today' he ought in consistency say 'I feel finely today,' 'I feel sadly today,' 'I feel illy today'!

Sometimes the meaning demands an adjective as an objective complement rather than an adverb as a verb modifier. In the statement 'He washed the window clean,' *clean*, an adjective, functions properly as an objective complement to describe the resultant condition of the window after the washing has taken place. But in 'He did his job efficiently' an adverb is demanded to show the manner in which the verb performs the action. In a few instances the objective complement construction and the adverbial construction are equally correct as far as grammar are concerned, although they do not mean quite the same thing. We may say 'Tie the rope tight' or 'Tie the rope tightly.' If we are more interested in the resultant condition of the rope we will use the first; if we are more concerned about the manner of tying we will use the second. As we are more often than not primarily interested in the resultant condition we will normally prefer the objective complement construction and say 'Pack the trunk full,' 'Wipe the dish dry,' 'Fry my egg soft,' and 'He landed me safe and sound.' We might say either 'They restored the temple complete' or 'They restored the temple completely.' The first would mean that someone restored the temple so that when the process of restoration was finished the temple was complete. The second would mean that the process of restoring the temple was a complete process.

In such a statement, then, as 'Tie the rope tight' *tight* is not an adjective erroneously misused for an adverb; it is an adjective properly used as an objective complement, a perfectly legitimate grammatical construction. Again no simple rule or principle can be given beyond this: if the emphasis of meaning is on the resultant condition of the object after the verb performs its action on this object, probably an adjective as an objective complement is demanded rather than an adverb as a modifier of the verb.

[3] The verb *look* has been used in these two statements in two different senses. As a link verb in the first *look* means one thing; as a verb of action in the second *look* means another thing. This difference in meaning explains why an adjective as a subjective complement is demanded in the first and an adverb as a verb modifier is demanded in the second.

2

While we are dealing with adjectives and adverbs we might discuss another matter having to do with the proper use of adverbs.

A difficulty sometimes arises from not knowing that in a few instances we have in English two adverb forms for the same word—one a regular form ending in *ly* and an older shorter form, identical with the adjective, that existed before the *ly* form had evolved. Although the older form has, in most cases, given way to the *ly* form and has disappeared from modern use as an adverb, this older form does survive in certain limited uses. In a very few instances the two forms are interchangeable, because in modern English they have almost identical meanings.

First, for the cases in which the two forms may be used interchangeably. We may properly say either 'Drive slow' or 'Drive slowly'; 'Come quick' or 'Come quickly'; 'Buy cheap and sell dear' or 'Buy cheaply and sell dearly'; 'Don't talk so loud' or 'Don't talk so loudly'; 'He plays as rough (*or* not so rough) as his opponent' or 'He plays as roughly (*or* not so roughly) as his opponent.' In such short commands and comparisons as these *slow, quick, cheap, dear, loud,* and *rough* are not adjectives misused; they are true adverbs, the original adverb forms, sometimes called 'clipped' or 'shortened' adverbs.[4] In fact, in spoken discourse these shorter adverb forms are more commonly heard than the longer forms.

But there are instances in which, while the two forms exist side by side, they may not be used interchangeably, because they have different meanings. We may say 'He works hard' and 'I hardly know what to say.' We may say 'We arrived late' and 'It has not rained lately.' Both the forms *hard* and *hardly* and the forms *late* and *lately* are adverbs; but they have different meanings and cannot be used interchangeably.

Of course, the problem then is to know (a) which adverbs have the two forms; (b) which of the pairs may be used interchangeably and under what circumstances; and (c) which two forms, although they exist side by side as adverbs in modern English, may *not* be used interchangeably. Unfortunately, no rule can be laid down. Probably the safest course is to avoid the shorter form unless one knows that in the given situation the shorter form is correct.

3

To return to another complication sometimes concerned with link verbs. A problem may arise as to the proper case form of a pronoun used with such link verbs as *be, become, seem, appear,* etc. As has been said before, a link verb joins a subjective complement to a subject. Now a basic rule of grammar is that the case of a subjective complement is always the same as that of the subject to which the subjective complement refers. We usually do not have much trouble with finite verbs; for the case of a subjective complement after a finite verb is invariably the nominative. But with infinitives the matter is a bit complicated; for subjective complements with infinitives are sometimes in the nominative and sometimes in the objective.

Shall I say 'The man was thought to be I' or 'The man was thought to be me'? Inasmuch as the case of a subjective complement is always the same as the case of the subject to which the subjective complement refers, the proper form here is *I*; for the subjective com-

[4] Such forms were never 'clipped' nor 'shortened.' These are the original adverb forms. Just why they should be called 'clipped' or 'shortened' is something of a mystery.

plement refers to *man*, which as the subject of the finite verb *was thought* is, of course, in the nominative case. Likewise we would say correctly 'I was thought to be he' or 'He was thought to be I.'

But with infinitive clause constructions the problem becomes more complicated. Shall I say 'They thought me to be he' or 'They thought me to be him'? Well, there is operating here another rule of grammar—namely, that the subject of an infinitive is always in the objective case. Therefore, *me* as the subject of the infinitive *to be* is in the objective case. But, as we saw above, the case of a subjective complement is always the same as the case of the subject to which it refers. Hence, as the subject of the infinitive is in the objective case, the subjective complement which refers to this subject must in this instance also be in the objective case. The statement, therefore, rightly reads 'They thought me to be him.'

A very simple principle may now be stated that will help out in what seems at first sight a very complicated application of two grammatical rules at the same time; and the beauty of this principle is the fact that it will apply under all circumstances whether the verb is a finite verb or an infinitive. The principle, or rule, is this: If a subjective complement has been correctly used it can always change places with the subject to which it refers. Thus 'The man was thought to be I' can become 'I was thought to be the man' and 'I was thought to be he' can become 'He was thought to be I.' 'They thought me to be him' can become 'They thought him to be me.' If the original statement read 'They thought me to be he' and we apply this principle we have 'They thought he to be me,' which makes clear that *he* is wrong and *him* is right as the subjective complement.

This simple rule can be seen clearly in the following sentences:

FINITE VERBS

They thought that he was I. (*Or*, They thought that I was he.)
They thought that I was the man. (*Or*, They thought that the man was I.)
They thought that I was she. (*Or*, They thought that she was I.)
They thought that he was the person. (*Or*, They thought that the person was he.)
They thought that the man was I. (*Or*, They thought that I was the man.)

INFINITIVES

The man was thought to be I. (*Or*, I was thought to be the man.)
I was thought to be she. (*Or*, She was thought to be I.)
They thought him to be me. (*Or*, They thought me to be him.)
They thought me to be the man. (*Or*, They thought the man to be me.)
They thought me to be her. (*Or*, They thought her to be me.)
They thought him to be the person. (*Or*, They thought the person to be him.)
They thought the man to be me. (*Or*, They thought me to be the man.)

4

Two other matters which are related to adjectives are the proper use of *due* and *like*.

Due as an adjective demands a noun that it can modify. When we say 'The delay was due to the storm' we are using *due* in its rightful capacity as an adjective (in this case as a subjective complement after *was*). But there is an increasing tendency, especially in spoken discourse, to use 'due to' as a phrasal preposition the equivalent of *because of* or *owing to*. We may say 'Because of the storm I was delayed' or 'Owing to the storm I was delayed'; but we are not supposed to say 'Due to the storm I was delayed.' Because the sensitive ear still hears *due* as an adjective, 'Due to the

storm' strikes that ear as a dangling construction; for there is nothing in the statement for *due* to attach itself to—that is, for *due* to modify.

Yet the puzzled speaker may well ask, 'If *owing to* is now correctly used as a phrasal preposition, why not "due to"?' For *owing* was originally an adjective (a participle); and the principle which demands that *due* have something it can modify ought to apply with equal force to *owing*. But sometimes usage does not operate along lines of strict consistency. Here again we see one of those vagaries of usage which make the study of language so fascinating. (Possibly we have here a suggestion as to why our language is referred to as our 'mother' tongue, never as our 'father' tongue.)

Another common error in spoken discourse (and often seen nowadays in print) is the use of *like* as a conjunction. Originally, *like* in such a statement as 'He seems like a good fellow' was an adjective functioning as a subjective complement and *fellow* was the object of some understood preposition like *unto*—'He seemed like unto a good fellow.' But *like* in this sense has such a preposition-like meaning that most grammarians today class it as a preposition governing the following noun as its object. It never has been a conjunction connecting clauses. We may rightly say 'It looks like rain'; but the careful speaker will avoid 'It looks like it might rain.' He will say 'It looks as if it might rain.' He will say 'It looks as if I shall have to go,' not 'It looks like I shall have to go'; 'I feel as if I needed a vacation,' not 'I feel like I needed a vacation.'

But when we are told that we must say 'You are to arrange the books in the manner in which I told you to arrange them' instead of 'You are to arrange the books like I told you to' we can readily see how much neater our wording might be if only we could use *like* as a conjunction without fear of being cast into outer darkness for a breach of linguistic etiquette. Perhaps the day will come when *like* as a conjunction will no longer be frowned upon.[5]

5

Lastly, we may cite an instance in which we would be well advised to defy the dictates of grammar (Note—the dictates of *grammar*, not of *good use*). Grammar demands that the apostrophe and *s* to show possession be attached to substantives, never to adjectives. Hence, according to this rule of grammar we should say 'somebody's else coat' and not 'somebody else's coat' (in which the apostrophe and *s* have been attached to the adjective *else* that modifies the substantive *somebody*). But good use not only sanctions *else* in such expressions as *anybody else's, somebody else's, some one else's, no one else's,* and *every one else's* but actually registers a decided preferance for this form over the strictly correct but uneuphonious *anybody's else, somebody's else, some one's else, no one's else,* and *every one's else*. That is, the apostrophe and *s* are correctly attached to the adjective *else* in present-day usage. And to make matters uniform, usuage has established *who else's* as a proper possessive form, so that now we may say with equal correctness "Who else's can it be?' or, if we prefer, 'Whose else can it be?'[6]

Indeed, careful speakers today prefer

[5] We are likely to be disturbed by an inconsistency here. Clauses commonly function as the objects of prepositions—'Let's talk about whether we should go' (in which the subordinate clause is the object of the preposition *about*). Hence, if *like* is to be regarded as a preposition, why may it not take a clause as its object just as other prepositions do?

[6] *Who else's* and *whose else* are equally correct. But, of course, 'who's else' is a blunder. For there is no recognized possessive form 'who's.'

'That is some one else's hat' to 'That is some one's else hat'; 'This is no one else's buisness' to 'This is no one's else business'; and 'Nobody else's name has been proposed' to 'Nobody's else name has been proposed.' In fact, the speaker who would insist on the uneuphonious 'somebody's else' either is a pedantic purist or else is ignorant of the fact that usage at times goes beyond the confines of grammatical rule in establishing what is acceptable and what is not.

6

As in matters of the social amenities, there is no royal road to the acquisition of the ability to do instinctively the right thing, to speak and write in accordance with what man, for better or worse, has established as the accepted conventions. Hence, he who would achieve a desirable fastidiousness in the use of language must first of all develop a kind of linguistic sensitiveness. Then to this sensitiveness he should add knowledge, which he may acquire through observation, through careful listening, through consultation with an unabridged dictionary, until his original feeling for language is backed up by an adequate understanding of its idiosyncrasies and oddities, its contradictions and its twisted logic at times. When that time comes he can then emancipate himself from the dictates of grammars and handbooks—and certainly of an article like this, which can hope at best merely to start him on his way.

DOES PUBLIC SPEAKING TEACH WRITTEN USAGE?

Louis Hall Swain

THE internecine war over teaching usage by lessons in grammar may be as old as Aristotle, for he devoted less than a twentieth of his *Rhetoric* to grammatical rules. It is not, however, the prime purpose of this article to offer aid or comfort to either camp.

Every teacher of public speaking can doubtless call up many examples of incidental learning from his student days. Indeed, the possibility is never remote that the effects of any course may reach far beyond its apparent content.

Certainly the assumption is widespread that some effects of written composition are good for public speaking: freshman English is almost everywhere a prerequisite. So it is possible and pertinent to ask, What—turn about—are some effects of public speaking on written composition?

The prime purpose of this investigation was to discover how much the practice of public speaking affects the *recognition* of those errors in written composition that are commonly referred to as 'usage.'

Method

The method employed was the obvious one: to test and retest[1] the same 98 students before and after each course, or four times altogether:

1. before taking freshman English 101 (the first quarter);
2. after completing English 101, but before taking 102 and 103;
3. after completing English 102 and 103, but before taking the basic, one-quarter course in public speaking; and
4. after completing basic public speaking.

All tests were hand-scored and rechecked. (Machine scoring ran as much as 15 points off on several of the tests.)

The scores were compared in the simplest way—by outright comparison of each student's progress from course to course. The raw scores were compared by taking his progress in freshman English as the norm for each student, and entering on his card the difference between his change in raw score during English and his change in raw score during Public Speaking. Thus, since during 101 Young's gain in Punctuation was plus 5, while during Public Speaking his gain in Punctuation was only plus 2, his comparative score was plus 3, showing a higher gain during English 101. Since, on the other hand, Faison (who also gained plus 5 during English 101) gained plus 9 in Punctuation during Public Speaking, his comparative score was minus 4, showing the higher gain during Public Speaking. The occasional decreases were entered in the same way: Since after English 101 Conner's punctuation score dropped only one point, whereas after Public Speaking it dropped six points, his comparative score was plus 5, showing the higher 'gain' during English 101. If very many students had scored large decreases at one testing but

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[1] The test used was Part I: Usage of the American Council Cooperative English Test, Form PM. Four test sections make up the usage part of Form PM:

Grammar and Diction	75 items
Punctuation	60 items
Capitalization	30 items
Sentence Structure	15 items
Total	180 items

large increases at another, their high comparative scores would have invalidated this method. As it turned out, however, the average comparative score was within .8 of a point of the average increase in raw score.

Students

All but four of the students were veterans. Their average age at the final testing was 23.45 years. Four-fifths were sophomores, the others juniors and seniors.

The odds seem to be at least 19 to 1 that this group is a fair sample.[2] The first scaled scores of the 98 ran closely parallel to the scores of the class of 1271 with which most of them entered.

	Test Group	Entire Class
Range	36-74	21-82
Mean	49.89	48.49
Sigma	8.00	8.23
Median	50.	48

In view of the marked increase in some scores during Public Speaking, it is necessary to ask two other questions about the group tested: 1. How was their public speaking conducted? 2. Can their increases be traced to some other course taken during the same term?

It is highly improbable that the improvement came from some other course taken at the same time as Public Speaking. Because of overcrowded classes, the rule against concurrent English courses was strictly enforced. The only other subjects that as many as one-third of the students took concomitantly with Public Speaking were mathematics (90%), physics (70%), and a social science (42%). Furthermore, the group took courses in these same subjects concomitantly with freshman English, also, when 90% took mathematics, 32% physics, and 30% a social science.

It will be clear later that the greatest increases in score were on the grammar—diction section, but exactly *how* and *why* Public Speaking excelled English 101 in teaching the recognition of written errors in grammar and diction is not so clear. For whereas the course outline for English 101 was set up to cover elementary grammar and diction (and was mimeographed and followed), the course outline for Public Speaking was set up to ignore them. The weekly speaking assignments specified a five-minute limit, the general purpose (from Dolman's list in his *Handbook*), the general field for subjects (as Higher Education, or Racial Affairs), one or two chapters in the text (Monroe's *Principles and Types of Speech*), and some suggested parallel sources. Outlining of speeches was encouraged but not required; seldom omitted but rarely well done. Except for the one almost-memorized speech, the instructor's oral and written comments constantly discouraged speech writing. He called attention to only the most flagrantly bad grammar or diction—and then by a brief critical notation, never orally. For almost 1000 speeches there were perhaps two dozen such notations, or about the number to be expected on one long theme of a weak student in English 101. English 101 had, in short, more reading, more writing, and far more tutorial attention to grammar and diction than had Public Speaking.

Discussion

The first line of numbers across Summary A includes the smallest group, the largest group, and the largest spread in average gain of the entire investigation.

The 22% represents the smallest group—the 22 students who gained *less*

[2]One of my colleagues, W. D. Foster of the Department of Experimental Statistics, puts the level of confidence for this group at 5% or slightly lower.

SUMMARY A: COMPARATIVE GAINS BY TEST SECTIONS

	Students showing higher gains in English		Students showing higher gains in Pub.Spkg.		Students showing tie gains: (Eng. = P.S.)
	%	Gain*	%	Gain*	%
Table 1.—Grammar—Diction					
P.S. *vs.* 101	22	9.7	78	14.1	0
P.S. *vs.* 102, 3	38	10.9	62	12.6	0
P.S. *vs.* 101, 2, 3	41	12.5	59	11.3	0
Average	34	11.0	66	12.6	0
Table 2.—Punctuation					
P.S. *vs.* 101	67	9.3	33	9.9	0
P.S. *vs.* 102, 3	52	11.4	48	9.6	0
P.S. *vs.* 101, 2, 3	60	14.8	36	11.9	4
Average	60	11.8	39	10.5	1
Table 3.—Capitalization					
P.S. *vs.* 101	48	10.7	45	10.5	7
P.S. *vs.* 102, 3	67	12.9	33	11.	0
P.S. *vs.* 101, 2, 3	67	12.7	29	11.	4
Average	61	12.1	36	10.8	4
Table 4.—Sentence Structure					
P.S. *vs.* 101	52	12.8	41	12.2	7
P.S. *vs.* 102, 3	70	12.2	30	10.5	0
P.S. *vs.* 101, 2, 3	55	12.	29	9.8	16
Average	59	12.3	33	10.8	8

*To facilitate comparison, the gains in this column are weighted as follows:

Grammar—Diction	x 1	(75 items)
Punctuation	x 1.25	(60 items)
Capitalization	x 2.5	(30 items)
Sentence Structure	x 3.5	(15 items)

SUMMARY B: COMPARATIVE GAINS BY COURSES

	Students showing higher gains in English		Students showing higher gains in Pub.Spkg.		Students showing tie gains: (Eng. = P.S.)
	%	Gain*	%	Gain*	%
P.S. *vs.* 101	47	10.7	49	11.7	4
P.S. *vs.* 102, 3	56	11.9	44	10.9	0
P.S. *vs.* 101, 2, 3	56	13.	38	11.	6
Average	53	11.9	44	11.2	3

*Gains weighted as shown in Summary A.

on Grammar—Diction in Public Speaking than they had in English 101. The reciprocal 78%, two columns over, is of course the largest group—those who gained *more* on Grammar—Diction in Public Speaking than they had in English 101. The 4.4 points in the last column helps to validate the extreme percentages, for it means that the greatest disparity in group size was accompanied by the greatest disparity in average gain (9.7 *vs.* 14.1).

The fact that almost four students in every five showed, on the Grammar—

Diction section, comparative gains 40% higher after Public Speaking than they had shown after freshman English 101, is thus a matter of record. The implication is inescapable: their first quarter of public speaking taught them more about recognizing written errors in grammar and diction than had their first quarter of freshman English. This implication can be questioned on several counts:

1. Wasn't the practice effect high on a test repeated three times?
2. Weren't the students more mature when they took Public Speaking?
3. Wasn't this merely English 101 coming out in a delayed reaction?

1. The 'practice effect' may have entered in:[3] the 'forgetting effect' certainly did, for 17% of the students made lower scores on Total Usage just after Public Speaking than they did just before. (Most of these, by the way, went to swell the 22% who on Grammar—Diction gained more in English 101—not the 78% who gained more in Public Speaking. No constant for practice effect is available for Form PM.[4] In any event, any advantage a student may have gained from the three repetitions was probably heavily outweighed by the increasing disadvantages of trying to go upward from nearer and nearer his ceiling on the test.

To question 2, the answer is obvious: they *were* more mature when they took Public Speaking. But being older merely means that their language habits were more firmly fixed and their relearning more difficult as sophomores than as freshmen.

The third question is the most interesting, for it brings up another one: Why did not the 'delayed reaction' appear on September 15, *before* Public Speaking, instead of on December 15, *after* Public Speaking? Besides, if public speaking is so good for developing delayed language reactions, more colleges should follow the Hamilton College example of requiring it for all four years.

The phrase 'tutorial attention' suggests what may have been the one significant advantage of Public Speaking: for each student the jury was an audience of his peers. Poor grammar or diction was less a private matter between him and the teacher, and more a public barrier to acceptance of himself and his ideas. Besides, many of his peers used very good grammar and diction—and for every speech he made, he heard nineteen.

So much for the comparative gains on Grammar—Diction for Public Speaking *versus* 101. As might be expected from a test on written usage, the more writing, the more improvement: the advantage held by Public Speaking decreased when the comparison was extended either to the second plus third or to all three quarters of freshman English. A glance at the third column in Table 1 reveals that only 62% of the students showed higher gains on Grammar—Diction during Public Speaking than during 102 plus 103, and that only 59% showed higher gains during Public Speaking than they registered during all three quarters of freshman English.

The same general observation fits the other three sections of the test also; the more writing, the more comparative gain, for English and the greater the number of students who registered that gain. There are, of course, departures

[3] If it did, it probably increased the Eng. 101 gains more than any others. E. A. Cross, for example, found that practice effect on his Cross English Test was (a) almost negligible and (b) limited to the second administration.

[4] The Educational Testing Service (issuer of the test) writes '. . . we have no data . . . which would give you a constant which would be deducted for "practice effect." Gains in scores in retesting vary with the individual.'

from the trend. On Punctuation, the number of students who gained more in English 101 seems abnormally high (67%)—especially since the other 33%, who gained more in Public Speaking, had a slightly higher average (.6 of a point). On Capitalization, on the other hand, the number of students who gained more in all English (101 plus 102 plus 103) seems abnormally low (67%), for although students can and apparently do learn to puncuate by ear, they can hardly learn to capitalize by ear. Or does the constant emphasis on the specific word in Public Speaking compel attention to the proper noun—the most specific of all words? On Sentence Structure also, the number of students (67%) who gained more in all three quarters of freshman English than they did in Public Speaking seems too low, for sentence structure in a speech is not easy to hear. Or does intonation offer a good approach to sentence structure?

Whatever the explanation, one of the most interesting facts on these last three sections of the test is that on them about one-third of the students showed higher gains during Public Speaking than during any quarter or quarters of freshman English. The average of the smallest groups from Tables 2, 3, and 4 is 30% (33, 29, 29); the average size of all the groups is 36%, (39, 36, 33). As with the Grammar—Diction section, the most plausable explanation seems to be that Public Speaking provided superior motivation for learning to recognize even the aspects of the written language.

It is of course possible to question the showing of higher comparative gains by 36% of the students on Punctuation, Capitalization, and Sentence Structure by questioning the test itself—by dismissing Form PM as a poor yardstick. Such dismissal, however, should not overlook the fact that the test did show fairly consistent spreads between the average gains:

Punctuation	—.6, 1.8, 2.9 (spreads 24:11, or 2:1)
Capitalization	.2, 1.9, 1.7 (spreads 17:-2, or 2:0)
Sentence Structure	.6, 1.7, 2.2 (spreads 11:5, or 2:1)

Neither should such dismissal overlook the fact that the test showed almost identical spreads between the average gains of Public Speaking *vs.* English 102 plus 103 for all four sections of the test; 1.7, 1.8, 1.9, and 1.7.

That Form PM measured the recognition of some aspects of written style with at least fair consistency is borne out still further by Summary B, comparing the gains by courses instead of test sections. Here also the size of the group scoring higher in Public Speaking decreased consistently with the comparison to more and more freshman English, as the size-of-spread columns indicate: —2%, 12%, 18%, or at a ration of about 2:1, The average gain favoring English followed the same trend, with spreads of —1, 1, and 2, or at a ratio of exactly 2:1. Furthermore, the sizes of the average comparative gains during Public Speaking were almost stationary (11.7, 10.9, 11.0) as they should be for incidental learning of the same material shown in the advancing English gains of 10.7, 11.9, and 13.0.

These and other figures in Summary B reinforce very well the general conclusion drawn from Summary A: the more writing, the higher the comparative gain in English, and the greater the number of students who registered that gain.

Combining the gains on Grammar—Diction with those on the other three test sections naturally makes the averages for Public Speaking in Summary B higher than most of those in Summary A. Thus 49% showed higher gains on the whole test during Public Speaking

than they had during the first quarter, of freshman English, 44% showed higher than during the last two quarters, and 38% higher than during all three quarters. (If the students who registered tie gains are to be counted with Public Speaking, the percentages are 53, 44, 44.)

Conclusions

If these students were a fair sample, and if Form PM is reliable and valid, the results of this testing have at least four implications:

1. Colleges desiring to teach or re-teach the recognition of errors in written usage should consider substituting a term in public speaking in place of the conventional first term in freshman English.

2. English departments desiring to stress truly functional grammar and diction should include enough units of oral composition to make up at least one-third of the daily schedule for freshman English. (At least one suitable text has been in use since 1943.)

3. Teachers of the sophomore fundamentals course in public speaking should test and retest their students for evidences of by-products within the supposed areas of written compositions.

4. Testing bureaus should try to isolate and describe the differences in background, personality, and/or class situation that apparently make 30% of college sophomores learn to recognize more errors in punctuation, capitalization, and sentence structure in 12 weeks of public speaking than they did in 36 weeks of freshman English.

Summary of Results

Four testings of 98 students, using 'Part I: Usage' of the American Council Cooperative English Test, Form PM, disclosed significant progress during public speaking in learning to recognize several aspects of written style *not* treated in the public speaking course. On the Grammar—Diction section of the test, three fifths of the students showed higher gains during the one quarter of sophomore public speaking than they had during all three quarters of freshman English; on the sections on Punctuation, Capitalization, and Sentence Structure, about three tenths showed higher gains during public speaking.

THE WEST POINT CONFERENCE ON UNITED STATES AFFAIRS

Chester L. Johnson

STUDENT representatives of fifty-two Eastern colleges and universities joined a delegation of cadets of the United States Military Academy at West Point on 30 November 1949 for four days of intensive inquiry into vital problems of U. S. foreign relations. Distinguished public servants and faculty specialists in international relations were called on to pose the problem at the outset, to focus attention from time to time on the difficulties of policy formulation and execution, and—in the person of Dean Rusk—of the Department of State, to bring the conference work to its conclusion. Other faculty representatives served as chairmen of the round tables.

A comprehensive report on the Conference has been prepared by the Military Academy and distributed to heads of most American colleges and universities by the United States Office of Education. Even so, this report may not come to the attention of many who are interested in the type of conference undertaken at West Point. Hence this summary account of this educational experiment at the undergraduate level.

1

The original suggestion that a student conference be held at West Point was made by members of the West Point Debate Council. In his approval of the project, the Superintendent of the Military Academy charged the Debate Council and the Department of Social Sciences with responsibility for its planning and administration.

The planners of the Student Conference on United States Affairs (SCUSA) decided at the outset to concentrate on certain major objectives. First among them was an informative examination and discussion of a broad area of United States foreign policy; second, a test at the undergraduate level of the validity of instructional techniques sponsored by the Brookings Institution in the field of international relations. Specifically, it was hoped that the students would be able, in the limited time available, to develop a fuller understanding of the inter-related political, economic, and military factors entering into public policy; a clearer comprehension of the realities encountered by public officials, and of the resulting limitations on their freedom of action; and possibly the arrival at some conclusions as to the method and direction of United States policy—but not necessarily firm or detailed policies—within the subject area of discussion. Lastly, it was believed that a project of this nature, calling for the cooperative work of selected civilian men and women students and their contemporaries of the two Service Academies could not fail to promote better understanding and a common interest in the nation's affairs.

2

A first step in the quest for the objectives listed above was the selection of a conference topic which would challenge the imagination of the partici-

Lieutenant Colonel Chester L. Johnson is Officer in Charge of the West Point Debate Council and a member of the faculty in the Department of Social Sciences at the United States Military Academy. He was the Executive Secretary of SCUSA.

pants. A corollary was the development of a conference method which would place the burden of analysis and discussion upon the student participants, while at the same time permitting them to draw upon the resources of experts in the areas under discussion.

Once an outline plan for the conference, including a suggested conference topic had been drawn up, a panel of six consultants was invited to West Point to confer with cadet officers of the Debate Council and officers of the faculty of the Department of Social Sciences on the practicability of the projected conference and the soundness of the proposed organization and administration. These advisors combined among themselves broad personal experience in the teaching of international affairs, the actual formulation of public policy in governmental positions, and the conduct of conferences on the faculty level paralleling the general scheme and purpose proposed by the initial conference outline plan. Credit for the final success of SCUSA is due in large part to the interest and contributions of this group to include actual participation in SCUSA by four of the six.

The meeting of advisors, cadets, and West Point faculty members decided that the SCUSA topic should be: A European Policy for the United States: Problems and Objectives During the 1950's. This subject was chosen, first because the advisors agreed that Europe is an area of almost universal interest to today's undergraduates and the area in which most are the best qualified by educational background; and, second, because the advisors believed that the use of a broad topic would obviate some of the difficulties arising from lack of uniformity to be expected among the student participants, particularly as to educational background, experience in student conference, and previous convictions on the various issues involved in the over-all problem.

It was agreed to divide the general topic into three sub-topics: the political, security, and economic aspects of the problem. This division made the broad conference topic more manageable for student analysis and discussion and assured reasonably equal consideration of the many factors entering into policy requirements. The decision to attack the general topic by the sub-topic method influenced the organization of SCUSA in two important ways. First, it determined the general structure of the conference schedule, and, second, it permitted the student participants to progress in their considerations of the conference topic in a manner and by a method comparable to those actually employed within policy making agencies of the government.

3

Thus SCUSA's schedule began with three keynote speeches, each devoted to one of the three sub-topics of the general conference topic. Mr. Paul Hoffman, the Economic Cooperation Administrator, addressed himself to the economic aspects of the problems the United States faces in Europe. Rear Admiral Arthur C. Davis, Director of the Joint Staff, outlined the security aspects of our relationships with Europe; and Dr. Grayson Kirk, Provost of Columbia University and Director of the Academy of Political Science, spoke on the political aspects of the SCUSA topic.

The conference staff assumed, and the student participants were so informed, that the participants would come to West Point with a reasonably thorough understanding of our past and present European policies. Thus, the second phase of SCUSA was free to employ

round table sessions devoted to an investigation of appropriate objectives and probable future problems of the United States in Europe during the next decade. During this second phase of SCUSA the six student round table groups, numbering 21 students each, began their work by devoting one of three sessions to analysis and discussion of each aspect of the general problem—economic, political, and security.

The student round table meetings were presided over by junior faculty members or government policy makers who had had previous teaching experience. The chairmen employed agenda to guide round table meetings towards their goals. To assure continuity of progress, each chairman remained with the same student group throughout the conference. In addition to the chairmen, SCUSA was fortunate in being able to provide each round table group with a recognized expert in whichever aspect the round table was discussing. For example, Colonel Robert J. Wood of the National War College faculty or Colonel V. J. Esposito of the United States Military Academy faculty were available to round table groups when they were engaged in a discussion of security problems. The fundamental function of these experts was to answer questions of fact and to interject comment whenever they felt that the discussions were wandering far afield. Student rapporteurs were appointed to record the general sense of each meeting.

4

Following the three keynote speeches and the first three round table sessions SCUSA scheduled a plenary session built around a panel discussion in which the impact of inherent characteristics of our democratic form of government upon the policy formulation process was outlined by specialists. Dr. Leo Pasvolsky of the Brookings Institution stressed characteristics of the executive branch of the government as a whole and furnished the student conferees particularly illuminating evidence of the interest and role of the Chief Executive. Professor Joseph E. Johnson, Williams College, drew on his experience in the Department of State to sketch the procedures normally followed by an official in the State Department when embarked upon a policy quest. 'Policy Coordination Through The Budget' was the panel topic developed by Dr. Arthur Smithies, Harvard University, who pointed out that budgetary controls and the concern of the Bureau of the Budget with improving governmental administrative organization were powerful factors influencing the leadership necessary to positive action in the field of foreign affairs. Mr. Francis Wilcox, Chief of Staff of the Senate Foreign Relations Committee and a member of the United States Delegation to the United Nations, spoke of the role of Congress in the conduct of foreign policy. Finally, the remaining two members of the panel, Dr. Frederick S. Dunn, Director of the Institute of International Studies at Yale University, and Mr. James B. Reston of the Washington Bureau of *The New York Times* discussed the influence of public opinion on policy and the role of the press in informing the public of the vital interests of the nation. The introductory remarks of the panel discussants were followed by questions among themselves and from the audience, the student conferees.

The panel discussion provided a break between the first half of SCUSA during which the student conferees were supposed to define the problems the United States must meet in Europe, and the second half of the conference in which

the student groups were given the task of outlining the alternate policy possibilities open to the United States in Europe, compatible with previously determined objectives. Round table sessions four and five sought the policy formulation objective. In the first of these two-and-a-half hour sessions two of the six student groups individually approached the economic, national security or political requirements of our foreign policy. In round table session number five the two student groups which had examined the same sub-topic or aspect of the general problem met to arrange a joint report to the conference as a whole.

5

At the final plenary session the conference participants heard the majority and minority reports of the student participants. The conference closed with a banquet Saturday evening, at which time the Honorable Dean Rusk, Deputy Under Secretary of State, presented a vivid picture of major problems of policy facing the United States and the techniques employed by the Department of State in attacking them.

To recapitulate briefly, the conference procedure for the individual participant had been as follows: three keynote speeches; three round table sessions devoted to seeking a definition of the general problem by examining it in light of each of the three sub-topics; a panel discussion which demonstrated the various major forces influencing policy formulation; two round tables devoted to the preparation of general statements of policy alternates; a plenary session in which the recommendations of the several student groups were presented to the conference as a whole; and a capstone address by a high public official.

6

SCUSA attained to a high degree the objectives originally set by the Military Academy, if the replies to the questionnaire sent to all participants after the conference are an adequate basis for judgement. At the same time, observations made by the conference staff during the progress of the conference, as well as answers to the SCUSA questionnaire, clearly indicate strong points, weak points, and possible pitfalls in the West Point experiment. All are spelled out in detail in the final SCUSA report mentioned above in the hope that such data may be of use to any college considering a similar conference.

Careful planning to include full consideration of the criticisms and suggestions of the advisory group contributed greatly to the success of the conference. The decision to have the conference administration pay all expenses, including travel, meals, and lodging of participants, assured the desired level of ability and interest. The detailed administrative foundation for the reception and entertainment of West Point's visitors, as developed and carried out by more than 100 of the cadet members of the Debate Council, and the wholehearted support given their plans by the Superintendent contributed materially to the success of the conference.

The use of faculty chairmen rather than student chairmen appears to have been justified as a general conference policy. The designation of the chairmen five or six weeks before the conference permitted the chairmen to advise in preparing the agenda for each meeting and otherwise made possible pre-conference coordination as to the method and direction of the round table sessions. In review it is interesting to note that not all conference chairmen maintained themselves in the chair

throughout the conference; several with great success designated a capable student to act as co-chairmen after the conference had progressed to a point where leaders among the student conferees had emerged. Continuous coordination among chairmen was attained by conferences they held with the conference staff, especially at meal times.

An additional strong feature of the West Point Conference was the broad background represented by its student participants. The colleges and universities were invited to send students majoring in international relations or in disciplines closely related thereto, such as geography, history, government, or economics. The expressed preference of the student conferees for assignment to 'economic', 'security' or 'political' round tables made possible the assignment of most individuals in line with their major disciplines.

Should the Military Academy sponsor a second SCUSA, the conference staff would furnish the student participants an agenda for each meeting prior to the conference's opening. Almost all participants answering the SCUSA questionnaire recommended this procedure as being an essential guide to their preconference preparation. SCUSA's chairmen, it should be noted, elected to use their agenda as a general guide rather than as an inflexible procedural rule. In all instances, the key issue of a particular meeting was listed as the last item for discussion. If it appeared that time was running out before the agenda had been fully discussed, the chairmen arbitrarily ruled out further exploratory discussion and proceeded directly towards the principal goal of the meeting in the twenty-five or thirty minutes remaining.

One feature of SCUSA which made it unique for many of its participants was the conscious avoidance of parliamentary precedure in round table and plenary sessions. The conference staff felt that parliamentary rules or extended debate on minor points would serve to handicap discussion of policy requirements and possibilities and would likely lead to emphasis on form rather than content and analysis. This opinion was borne out by the experience of one of the round table groups, which, though at the time under the chairmanship of a well qualified student parliamentarian, appeared to observers to snarl itself in a tangle of parliamenary red tape. Clearly, the early determination of a round table's area of general agreement, followed by a discussion and analysis of points of difference proved itself the best technique for getting optimum results in the time available. Necessarily, it produced alternate statements of objectives, problems, and policies. Since SCUSA had set such targets as its objectives, the staff was satisfied that the student participants should not attempt to go further to the point of debating the several resolutions arrived at by the discussions. The only weakness of the adopted procedure seemed to arise from the fact that several of the participants felt that their job was to debate the merits of the several conclusions—that they failed to perceive that their primary task was one of exploring possible approaches to a solution, each with positive and negative contributions to the general objectives. The fault here lay in the inadequate orientation of the students by the staff and the senior participants, rather than in the procedure.

Almost everyone who observed the West Point Conference has commented on the high calibre of the student participants. Since SCUSA had a sufficient amount of money made available to it from a fund made up of royalties from

books written by officers in the Department of Social Sciences and a grant from the Carnegie Corporation of New York, the colleges and universities were free to select their best qualified students as conferees. Surprisingly, the students, as evidenced by their response to the SCUSA questionnaire, were much more modest in their collective rating of each other. When the questionnaire was analyzed, only the cadet participants as a group gave the conferees a top rating. In general, the civilian students judged their fellows as average, or possibly less. It has been difficult for the conference staff to interpret this opinion except to note that the returned questionnaires seem to indicate that the greatest weakness noted by the students was lack of ability in oral expression and argumentation. Individuals interested in speech training will be interested to learn, as a corollary to this comment, that only about half of the student conferees indicated their belief that additional speech training would have increased their effectiveness as conference delegates. Taken together, this area of conferees' opinion, marked by various contradictions, remains a mystery to the SCUSA staff.

7

If there is one over-all lesson to be drawn from West Point's experience with SCUSA, it is that good conferences in the area of international relations must depend on the contributions of individuals competent in the field under discussion and of other individuals competent in developing and applying proper discussion techniques. Conferences whose purpose it is to plumb policy problems should not neglect the resources of the historian, geographer, economist, the government practitioner, nor of the discussion specialist.

The West Point Conference also demonstrated that an international relations conference on the undergraduate level can be successfully conducted, with procedures and objectives normally used in faculty level conferences and in government itself. The SCUSA staff are, however, convinced that a good conference requires very careful prior planning, good administration, including student participation therein, high calibre student participants having a knowledge of the subject, and a conference leadership skilled both in the content of the subject and in the discussion methods required.

THE FORUM

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee elected in Chicago at the 1949 SAA convention recommends for approval in December 1950 the following list of candidates:

President: Wilbur E. Gilman, Queens College

First Vice-President: Lionel Crocker, Denison University

Second Vice-President: Evelyn Konigsberg, Jamaica High School, Jamaica 3, New York

Members of the Executive Council:

H. Clay Harshbarger, State University of Iowa

Garnet R. Garrison, University of Michigan

Margaret Robb, University of Colorado

Milton Smith, Columbia University

Submitted by:

CHARLES P. GREEN

WILLIAM M. SATTLER

HUGH F. SEABURY

RUPERT L. CORTRIGHT, *Chairman*

A NOTE ON OBJECTIVE MEANING AND DRAMATIC INTERPRETATION

I have read with interest Herbert Leigh Smith's article entitled Objective Meaning and Dramatic Interpretation, in the February QJS. Many thanks for giving me an opportunity to read and comment on it.

In my judgment Professor Smith is right both in his emphasis and in the details of his argument. He points out a dangerous perpetuation of fallacies in Mrs. Nauss's article.

If I were to comment in great detail on Professor Smith's article, I might call attention to a few statements which perhaps need even more qualification. For example, in his fourth section Professor Smith suggests 'two methods which might be usable in an approach to this problem of meaning and interpretation . . . 2) Comparison to discover whether or not the pattern of experience evoked was the same in a number of cases.' To be on the safe side, I would suggest saying 'similar' rather than 'the same.' This is perhaps an unnecessary refinement, and depends partly on the definition of 'the pattern of experience.' Nevertheless, I believe it is important to recognize *a priori* that the patterns of experience in any two people are probably never *exactly* the same, and that we can never hope to determine the *exact* pattern, if pattern is defined very narrowly. Many discussions of the problems here involved have, I have noticed, dwindled into mere futility by focusing attention on the question: 'Were the patterns of these experiences exactly the same, or only similar?' It seems to me wise to start by assuming that probably, because of the individual variations in backgrounds of human experience, the patterns evoked in different individuals by experiencing the same work of art may be similar, but will never be exactly the same.

Another place where qualification might be helpful is in the fourth paragraph of section four, where Professor Smith says, 'Language is an instrument of social communication, a tool in the hands of a social being. If he would bring about his own best integration in society, no individual is *at liberty* to persist in private discrimination of mean-

ing.' I think this is true if it is properly interpreted in its context, but I would like to see it qualified somewhat more, to take care of two possible misinterpretations. The first misinterpretation might be that evocative symbolism is meaningful only to the degree that it is open to entirely public (i.e. quantitatively scientific) discrimination. This misinterpretation would, in my judgment, be very serious. Second, the passage should not be interpreted as meaning that the appreciation of literature does not depend upon the private discrimination of meaning, as I think it does. What should be emphasized, I think, is that the reader and interpreter should try to determine through the subtlety of his own aesthetic response the meanings which the author had actually expressed in the work of literature, and that the interpreter should be very conscious that he is merely indulging himself, as in reverie or day-dreaming, if he persists in playing merely with his private responses to the words. The interpreter must, in other words, learn to discriminate between the *accidental personal* reactions which he may have to a work of art and his discrimination of the author's meaning. I believe that the sound private discrimination of the author's meaning can never be made *entirely* public; but I also believe that it is the task of literary criticism and literary interpretation to determine as publicly as possible what the true interpretation is. Further, I think it is important in this connection to distinguish between three things: 1. the discrimination, as publicly as possible, of the meaning of the work of art; 2. merely personal, idiosyncratic responses (which we all have) to a work of art; and 3. an attempt by an interpreter to create a comparatively new work of art by developing a theme or suggestion in the first work of art, much as a pianist may take a theme and see how he can play with it.

But there is no end to such qualifications. What seems to me most important is that Professor Smith has emphasized a number of important points which should be clearly understood by all teachers of literature and its interpreters.

THOMAS CLARK POLLOCK, *Dean*
Washington Square College,
New York University

A DIRECTOR'S COMMENT ON COMMUNITY THEATRES

Regarding Mr. Work's article in the October 1949 QJS:

As well-intentioned and carefully compiled as this survey is, I cannot but feel that it is not quite an accurate picture of the community theatre field today. I realize how difficult responses to questionnaires are to assemble, and I have every sympathy with the author, but notwithstanding the numerous reports which have been distilled, the essence does not present community theatre as we who are active in the field know it.

I think the reason for this may be indicated in the statement that 'the average age of the community theatres polled was found to be 15.4 years' which would indicate that in the main the great number of smaller theatre groups which have arisen across the country since the close of the war would not seem to be represented. These very vital producing groups are presenting their work in old stores, barns, quonset huts, etc., usually in intimate 'theatre in the round' style due to the economy of such staging. In Pasadena alone, we have several such groups within a five-mile radius of the Playhouse. They are just as truly 'community theatre' as our

thirty-three year old Playhouse Association is, as they are not esoterically bound up with any organizations, but hold open readings for the public and derive their support from community box office.

On the subject of encouraging new playwrights, I question the statement 'the encouragement of the native playwright . . . [is] seldom mentioned in connection with these groups,' for both the NTC and ANTA have in the past several years very consistently promoted the writing and production of the works of untried authors in the community theatre field, and such groups as Cleveland, Hedgerow, Seattle, Houston, Erie, and Barter, to name but a few, in addition to the numerous above-mentioned small enterprises (to whom the new script is often either a welcome non-royalty item for their small budget or a neighborhood personality pride) have high percentages of new manuscripts presented. In our own theatre, aside from the regular Laboratory Theatre work which presented ten new 'unknowns' to the public last year, our mainstage productions included three new scripts by native playwrights—one of which was the Tetralogy, 'Hamlet, King of Denmark' by Percy MacKaye.

While it is admitted that in order to meet financial costs, the community theatres have to devote considerable of their seasons' programs to the popular tastes of their audiences, yet here too, has been a trend toward the revival of classics—due partly to the dearth of good new play material, and the long tie-up of Broadway releases by touring companies.

I would suggest a final item in addition to the statement that 'these organizations are serving a very real function in providing a wholesome recreational outlet for their audiences as well as for their active workers,' and that is of the surgence of feeling that is permeating community theatre groups in the realization that their craft is a wonderful medium not only for raising the sights of their communities in matters of education, culture, and social insight, but in the field of international understanding. Apropos of this, through the help of ANTA and the NTC, the month of March was set aside in all community theatres as International Theatre Month, and was devoted to the presentation of plays with a view to the world scene. Plays by foreign authors, plays dealing with some aspect of another country's culture, and principally J. B. Priestley's '*Home Is Tomorrow*,' which deals with our international problem of understanding, will be presented simultaneously across the country through the release obtained especially for the purpose by NTC.

GILMOR BROWN,
Supervising Director,
Pasadena Playhouse,
Pasadena, California

ANOTHER VIEW ON BENTON'S ANALYSIS OF HIS AUDIENCES

Thomas R. Lewis's article in the December 1949 issue on Thomas Hart Benton's analysis of his audiences during the bank and currency struggle of 1830-38 is a very good example of a useful type of study. Definitive treatment of many aspects of American public address awaits the multiplication of such monographs.

Most of Professor Lewis's judgments will be accepted without demur by students of the period. Some question might be raised, however, about the conclusion that Benton actually analyzed his audiences into the components described in the article. This conclusion

says Professor Lewis, 'is based upon a comparison of the social scene with the issues discussed by Benton in the course of his speeches.' This type of evidence has considerable force, but its value is limited unless accompanied by other proofs drawn from such sources as the speaker's character, his concept of oratory, his habits of composition, and his political comments. Standing alone, it suffers from the weakness of ascribing to conscious intent what might have been a fortunate accident of the orator's own thinking and ideals of social action.

Benton supplies some of the supplementary evidence needed, and Professor Lewis uses it skilfully. Benton certainly knew when he was appealing over the heads of the senators to the general public. He knew that argument addressed to wealthy speculators would be wasted. He was acutely aware that bribery had made some of his opponents impervious to reason. He may even have deferred his attacks on loose banking in order to conciliate temporarily the advocates of State banks, though I should like to see more evidence than has been produced. Unquestionably this leading parliamentary strategist and publicist of the Jacksonian Era knew something about keeping his ear to the ground.

Nevertheless, there are sound reasons for believing that Benton wrote and spoke with his mind more intent on the subject and less on the audience than one might suppose from a reading of Professor Lewis's article. Benton had a sublime faith in the wisdom of the people (tempered slightly by a theory of recurrent 'national delusions') and equal faith in his own wisdom and rectitude. He could therefore treat a subject logically, following the bent of his mind, the dictates of his conscience, and the premises of his coherent political philosophy, and be confident that he would eventually win a favorable response from the electorate. He identified himself with the highest national interest, and he was sure that the people could be trusted to recognize the highest national interest. Professor Lewis cites Benton's rebuke of deTocqueville as proof that he recognized the economic basis of the bank conflict, but it might better be cited to show Benton riding his democratic hobbyhorse. He did not object to de Tocqueville's saying that the well-informed classes supported the bank, while the common people rallied round the President, but to the Frenchman's gratuitous addition that the common people 'had formed no rational opinion upon the subject.' Actually, says Benton, the masses had the rational opinion, and the 'well-informed' yielded to the 'instinctive sagacity of the people, which is an overmatch for book-learning.'

The distinction I am making may be unimportant in certain types of historical studies. The significant fact, it may be argued, is that a speech or series of speeches contained arguments that appealed with varying weight to special groups; the motive for their inclusion is irrelevant. Motive may not, however, be dismissed in rhetorical criticism. The man who analyzes his audience and tosses into his speech whatever seems to be best designed to enlist the support of a winning combination of pressure groups is one type of leader; the man who follows his own best lights, and trusts to the wisdom of the people for a favorable verdict, is another. True, the politician sensitively following the public opinion polls may formulate his policies with all the intelligence and sense of social responsibility he possesses, and use his audience analysis merely as a guide to the selection of techniques for winning

assent. But he is likely to have a pliancy and willingness to compromise quite foreign to Benton, and is unlikely to have Old Bullion's keen historical sense, his concern for the verdict of posterity, and his willingness to persevere a lifetime in a seemingly hopeless cause.

These observations are not meant to minimize the value of Professor Lewis's analysis of the forces that eventually pushed Benton's monetary program to completion. I have not meant to contradict him so much as to suggest caution in interpreting his results. Studies of special aspects of a speaker's work are needed, but they can easily mislead the reader.

NORMAN W. MATTIS,
The University of North Carolina

ON HOW GLOOMY IS IBSEN?

When I finished reading Professor Alan Reynolds Thompson's article, How Gloomy is Ibsen, in the February QJS I felt like jumping up and clapping loudly in applause. Consequently, I am pleased at the editor's request that I submit my comment.

Professor Thompson shows an imaginative and profound understanding of Ibsen, unawed by the dramatist's reputation as a classic. The parallel he draws with Euripides is at once very reassuring, for the author of 'Alcestis' also writes with a distinctly tragi-comic flavor. Moreover, Professor Thompson supplies chapter and verse as concrete examples for his assertions.

The illustrations he offers of the Victorian style in Archer's rendition sound a call for a new, an American translation of Ibsen's works. Perhaps a university press could gain great kudos from such an undertaking, as, for example, the University of Chicago Press is now doing by marking the bicentennial of Goethe in issuing a new translation of his works. Rather than wait until 2028, we might choose the centennial of the first performance of an Ibsen play, 'St. John's Night,' in Bergen in 1853 as the suitable occasion to celebrate with a new Ibsen translation. The Norwegians issued their Centenary Edition around 1928, and an excellent French translation by P. G. La Chesnais has just recently been completed; the latter sixteen volumes represent more than a translation, for the copious introductions constitute practically a two-volume 'life and works.' The publishers of the new Ibsen might take a hint from the German publishers who engaged as translator of 'Peer Gynt' Christian Morgenstern, a poet of the whimsical (comparable perhaps to our Ogden Nash) with the result that the German translation surpasses all others in reproducing Peer's wit.

Professor Thompson points out among other things, the delightful humor contained in 'The League of Youth.' It seems surprising that college dramatic clubs have not put on this play that has in addition to Stensgaard the delightful Daniel Heire who always says the right thing to the wrong person. The list of sardonic items contained in 'Ghosts' could readily be supplemented: Henry Adams, wishing to use his deceased wife's money to erect a monument to her memory, engaged St. Gaudens to do the statue 'Peace'; others founded libraries or established fellowships—Mrs. Alving considers the fitting memorial to gay Captain Alving the building of a foundlings' home!

Professor Thompson shows how Ibsen delights in destroying romantic delusions. Perhaps the most striking example is in 'The Lady from the Sea.' Ellida (whose very name carries the spell of sea-faring sagas) has become engaged in the best romantic manner to a sailor:

they united their rings to a key-ring which they then tossed into the sea. But this gesture is renounced by Ellida for a sensible union with another man, entered upon in true Ibsen spirit on the basis of 'freedom and on her own responsibility.'

In line with Professor Thompson's advice to serious dramatic directors that Ibsen is very good theatre and not 'gloom' one might recall the playwright's words, written to his publisher at the time he sent him the manuscript of 'The Wild Duck': 'Long daily association with the persons in this play has endeared them to me, in spite of their manifold failings; and I am not without hope that they may find good and kind friends among the great reading public, and more particularly among the actor tribe—to whom they offer roles which will repay the trouble spent on them.'

A. E. Zucker,
University of Maryland

ANENT L. H. MOUAT'S ARTICLE

I was happy to see an article in the field of Oral Reading. We need more studies in that field, both on practical classroom procedure as in this case, and on research topics as suggested by Wallace Bacon in the October issue. Paging through the Table of Contents of the QJS, we see how meager is the amount of writing on Oral Reading as compared with articles on Rhetoric, Theatre, Public Address, and Speech Correction. Including radio and manuscript methods, the field of Oral Reading involves as large a number of people as any other phase of Speech.

As to Professor Mouat's article, I rather think that most teachers use the question method he suggests. Certainly that was true of the 'old timers.' Lee Emerson Bassett was mentioned. I recall vividly Professor Trueblood's frequent use of the method as when he said (and it was diretted to yours truly), 'You have just said he was a man. Now, what *kind* of a man was he?' Surely it would be a boon to teachers just entering the field to know and to use this device. As suggested, it draws out the response of the individual questioned and keeps the class on the *qui vive*.

My only adverse comment is on the statement 'the problem of emphasis . . . is not concerned with mood or feeling.' Just how one can divorce emphasis from emotion I do not see; nor why one should wish to do so if one could. It seems to me that all of Professor Mouat's examples are colored with mood and feeling. An attempt to put emphasis on some kind of cold intellectual basis might very well cause the mechanical method he so justly deplores.

But let's have more studies in the field of Oral Reading.

Louis M. Eich,
University of Michigan

INTERPRETATION REVISITED

It is good to look occasionally at one's field in an idealized picture. To extend the reach warms and encourages the teacher, but it is possible that Mr. Fleischman in Let's Take Another Look at Interpretation has reached too far. There is some danger in transforming the 'stepchild,' whom he feels the influential leaders ignore, into a maid in shining armor.

We must always remember that the 'knowledge that is born of inner experience vivid with imagination, and reinforced with feeling' is gained, if at all, from many experienes. The student must grow his own aesthetic taste and develop his own ethical standards. Many teachers and courses and actual experiences in living contribute; it is possible

that public address may contribute as well as interpretation. It is also possible, unfortunately, to come in contact with the best ideas of the best minds, to understand and to interpret these ideas with feeling without actually implementing them or being vitally affected by them. We should be much better people than we are if the converse were true. Mr. Fleischman is aware of this fact, I am sure, and does not want us to claim too much for ourselves or to oversimplify solutions to the problems of society. We lose the prestige we have if we are unrealistic in regard to the scope of our field. A very good example of this kind of oversimplification was a demonstration of socio-drama conducted by a leader in that variant of the drama. After a short improvised play showing the problems of veterans in a hospital, the leader announced, 'If we could give this little play all over the world, we would have peace.'

Mr. Fleischman does not carry his idea of the function of oral interpretation to so questionable a point, but he does imply that we deserve a more important place in the speech family because of our opportunity to develop inner values. All teachers of interpretation hope that their students will develop an appreciation for the best literature and that their subject will take its place in the liberal arts program. However, it is conceivable that the reason that we are not recognized on a par with other speech teachers in some universities and in graduate areas is because we have not distinguished ourselves as teachers and scholars. It might be well for us to take stock of our accomplishments in terms of the opportunities we now enjoy. Do we recognize the close relationship of interpretation to other subjects taught in the curriculum? Is there a close relationship to English, for example? Do our teachers have an adequate training in literature, in literary criticism, and aesthetics? Does the English teacher recognize the values of training in interpretation for the student majoring in literature, especially the one who is preparing to teach? Does the training in interpretation contribute to the training of the students interested in acting or radio? Are the courses organized so that the student understands the essential qualities of different forms of literature? Is there a proper balance maintained between the technique of reading and the literature read?

I appreciate Mr. Fleischman's article because it reflects an honest and praiseworthy desire to inspire us to greater things. It is reminiscent of Hiram Corson's *Voice and Spiritual Education* which has exerted a fine influence upon teachers in both English and speech. But while the inspiration burns, will he please give us a list of materials which he recommends to his students for classroom work?

MARGARET ROBB,
University of Colorado

WORDS AND MUSIC

Mr. Earl Fleischman, in his recent article, Another Look at Interpretation, speaks with proper disparagement of 'the soporific of seductive musical backgrounds' to poems read over the radio. We have all heard such programs, and whether or not they have the power to seduce and lull, both at once, we must in any event agree that they are bad art. But it is not the marriage of music and the spoken word in itself that is bad, but rather the quality of each, together or apart. Good music integrated with good poetry can have the effect of a concerto for the speaking voice that is very pleasing.

Ideally, the music should be written

for the words. William Walton's *Facade Suite,* composed to accompany some of Edith Sitwell's poems, is a case in point—unfortunately, to my knowledge, the only case in point. In this work, Miss Sitwell first wrote the poems, and then Walton composed a little piece for each. 'We sought,' writes Osbert Sitwell, who also had a hand in the venture,

> to reach a country between music and poetry, where, as on the border between waking and dreaming, new landscapes will show with a brief but memorable vividness. . . .[1]

The results, as those who have heard the work will agree, are impressive. I do not believe that Miss Sitwell's reading alone, admirable a reader as she is, would be as good, and I know that the Walton music by itself seems entirely trifling.

Another successful attempt at the blending of music and poetry was begun last year by the actress, Michael Strange. Her readings, a variety of works ranging from Thomas Wolfe to the *Bible* are acompanied by harp and piano music arranged from the works of various composers, among them Wagner, Debussy, and Beethoven.

On the level at which the music is distinctly 'background,' there have, of course, been numerous recordings made: Paul Gallico's 'The Snow Goose,' Alice Duerr Miller's 'The White Cliffs of Dover,' and so on.

The average teacher of interpretation interested in attempting the synchronization of poetry and music is not likely to have a collaborating composer handy, nor even the services of a pair of musicians. It is possible, however, to find certain pieces of recorded music which synchronize remarkably well with certain poems. I have found, in recent experiments, that when such synchronization can be accomplished, the effect of the reading is clearly heightened.

I know of no rules governing the choice of either poem or musical composition, but generally I find that lyrical poetry with a clearly established mood and modern music not too obviously melodic seem to 'fit' the most happily. The process of finding the right words and music involves simply selecting a poem and then trying it out with various records, or vice versa. Occasionally, after experimenting with numerous combinations, I have found a poem and a record that complement each other. In order to synchronize the rhythms, I must at times read portions of the poem slightly faster or slower than I might otherwise do, but the added enhancement of the music more than compensates, it seems to me, for the small changes in interpretation that must be made. Here are six poem and record combinations which I have found to be especially felicitous:

1. Swinburne's 'Garden of Proserpine' and Rachmaninoff's 'Vocalise.'
2. Swinburne's 'The Forsaken Garden' and Rachmaninoff's 'Isle of the Dead' (Victor Album, sides 1 and 5).

   The portion of Russell Davenport's *My Country* beginning with 'America is not a land of ease,' and the last side of the Victor recording of Brahms' 'Tragic Overture.'
4. The final stanza of Russell Davenport's *My Country* and Fred Waring's recording of 'America the Beautiful.'
5. Thomas Hood's 'The Bridge of Sighs' and Ernest Bloch's 'Schelomo' (Victor Album, records 2 and 5).
6. T. S. Eliot's 'The Hollow Men' and Bartok's 'Concerto for Orchestra,' third movement.

[1] Jacket notes, *Columbia Masterworks,* LP ML 2047.

I do not believe that this approach to the reading of poetry can be used as an instructing device in interpretation courses, and it is probably too limited to be helpful in teaching 'appreciation,' but for the performer it is a unique aesthetic experience of considerable potency, and for the listener it adds a new dimension of enjoyment.

R. L. Irwin,
Syracuse University

A COMMENTARY ON— CAN THE COLLEGES USE LOW POWER FM?

The question 'Can the Colleges Use Low Power FM?' is answered in the affirmative by Professor Ross in the February QJS through a demonstration of the practicality of such a station, its low cost and operating economy, and its solution of the problem of teaching and training students in radio broadcasting. Certainly, on the basis of the evidence and arguments advanced by Professor Ross, it is clear that the colleges *can* use the low power FM radio station should they so desire. There is no question of the possibility; but, there still remains some question of the *desirability*. In other words, I do not believe that it is clearly demonstrated that the low power FM station is superior to, or to be more preferred than, other types of stations.

For example, the statement quoted from the address by Commissioner Coy suggests that the FCC itself looks upon the low power FM station only as a 'starter' or 'impetus toward the establishment of the full power non-commercial education FM station(s)'; and while Syracuse and DePauw Universities have established the feasibility of the low power station without question, there is still not sufficient evidence, from the FCC or the universities, to establish the fact that it presents a better or even more practical answer than other types.

Assuming that the program quality and time on the air would be the same for the college station regardless of station type, the real issue becomes one of economy or low construction and operating cost. This, I believe, is the 'nub' of Professor Ross's case; and while we must admit the lower initial cost of equipment and installation, studios, auxilliary equipment, and general operating costs would be about the same regardless of type or power of transmission. In other words the only *real* difference in the low power FM station and the full power FM or AM is the lower initial cost of transmitter, antenna and coaxial cable. There is no question but that this is a very real saving. However, economy should not be the sole basis for decision. Coverage area, educational objectives, and type of service, are factors also. If the low power station would not answer the University's educational purpose, then no amount of saving would be relevant or valid. In this sense, the factor of economy or low initial cost needs qualification; and, an additional study of purposes and objectives should certainly be made before any answer to the practicality of the low power FM station is given.

Likewise, the answer to the question of the radio training problem needs qualification. Quantity of students does not necessarily produce quality of performance. In fact, the necessity of quality almost dictates a process of selection of student personnel; and, on this basis and on the basis of competition with local commercial stations, it is conceivable that fewer students would receive actual 'on the air' experience than would be possible say on a 'wired-wireless,' or purely campus, station. In

short, all the training opportunities and values listed by Professor Ross are there in the low power FM station; but, since it must meet local station competition and high performance standards, the training opportunities are no greater than those provided by the full power FM or AM station, and somewhat less than those available on the 'wired-wireless' set-up.

In conclusion, I would say that Professor Ross makes an excellent case for the low power FM station; and certainly the colleges can use such an outlet for their broadcasting services. However, we should not lose sight of the fact that about the only real saving is that of the initial cost and installation; and in some instances, this might be a false economy. Likewise, the training values are not superior to those found in other station types, and might even be somewhat less in degree.

Yes, the colleges *can* use the low power FM station; but the implied question of 'should they?' needs additional evidence and individualized study before it also can be answered in the affirmative.

ARMAND L. HUNTER,
Temple University

PLAIN TALK ABOUT READABLE WRITING

The February issue of the JOURNAL contains a review by Russell H. Wagner of my book, *The Art of Readable Writing*. Although Mr. Wagner calls my book 'sound and important,' the tone of his review is nasty enough to call for a reply.

Mr. Wagner writes that my book is irritating and contains a lot of nonsense. He doesn't amplify these statements. Instead he writes: 'I would like to know the bases of validity and reliability of his new formulas. I do not think it enough for him to refer to the literature on the subject. I wish he had explained it plainly in his Notes.' Apparently Mr. Wagner doesn't understand the nature of a popular book based on scientific research. My Notes refer quite clearly to a paper I published in the *Journal of Applied Psychology;* they contain, in addition, 26 references to research studies based on my formula. Maybe I should have reprinted all this material in my book so as not to irritate reviewers like Mr. Wagner; the trouble is that this documentation would most certainly have irritated all other readers.

Obviously there is something about my book that greatly annoyed Mr. Wagner. What it is, I am sure I don't know. His most specific criticisms are rhetorical questions like this one: 'Where in his *Rhetoric* does Aristotle refer to the three kinds of speeches—"deliberative, forensic, and epideictic"?' Mr. Wagner could have found his answer on page 219 of my book, which gives the page reference for my quotation.

Mr. Wagner concludes his review with the words: 'Now I would like to know how to write for educated readers without insulting their intelligence.' Maybe he first needs some practice in how to write without being insulting, period.

RUDOLF FLESCH,
Dobbs Ferry, New York

THE REVIEWER REPLIES

It is obvious from the comments of Mr. Flesch that my review lacks, among other things, proper focus and shape. I regret that I did not begin the second paragraph something like this:

> It is irritating chiefly because it plainly shows that those of us who try to write and teach effective written communication have much to learn—and much to unlearn.

I thought the three paragraphs preceding the last one made it plain that

the main point was the soundness and importance of the principles and that the other 'irritations' were quite unimportant compared to it. But it is obvious that I should have preferred the anti-climactic order in this review. Besides that, not only emphasis but tone was apparently misleading.

The minor irritations were minor—and call for no extended, continued discussion. Obviously I would not expect lengthy and technical documentation or exposition of the formula in the notes. I had supposed it possible and desirable to explain, in a paragraph or so in the notes on Chapter 14, the basis of the new formula. It would be helpful to some readers, and could hardly irritate any.

The faults I found with some of Mr. Flesch's references to Aristotle were also minor. Here there seems to be some confusion. Mr. Flesch, in his book, says, on page 2, 'In Aristotle's time, according to his *Rhetoric*, all non-fiction consisted of three kinds of speeches—"deliberative, forensic, and epideictic."' In my review as printed in the February QJS, I ask 'Where in his *Rhetoric* does he say that all non-fiction consisted of three kinds of speeches—"deliberative, forensic, and epideictic"?' I wished merely to remind Mr. Flesch that Aristotle did not confine non-fiction to speeches, and that there were other types of non-fiction which he knew well—e.g. the works of Aristotle. Mr. Flesch, in his comment on this point, seems to have missed this point.

But this, too, was only a minor source of irritation.

What 'greatly annoyed' me was the realization that Mr. Flesch's main precepts were sound and important.

I am glad to have the opportunity for a second try at making that plain.

R. H. WAGNER,
University of Virginia

WE NEED BETTER READERS AND BETTER LISTENERS

Mr. Fleischman's Another Look at Interpretation (QJS, December 1949) interests me especially because it confirms my own suspicion that oral interpretation is neglected in speech departments almost as much as it is in English departments, and because it so well emphasizes the real importance of this only 'tolerated stepchild.'

Yet nobody denies the value of oral interpretation as equipment for any teacher of literature as literature, nor the challenge it offers to a reader when he works with really important material. Its bane has been the use of cheap stuff or cheap methods which will make a quick appeal to a general audience. I am not sure of its value as a means of amusement. But there is, so far as I can see, no reason why, say, a college commencement program should not as properly include the reading of a great poem as the rendition of a—too often meaningless—song: no reason except that there are few readers who could make such a poem effective. And perhaps another reason may be, as Mr. Fleischman suggests, that there are few trained listeners. Both lacks arise from this same neglect throughout our educational system. If departments of Speech and English would unite in giving oral interpretation its proper place in their programs there would be a much greater chance that poetry, Wordsworth's 'breath and finer spirit of all knowledge,' would itself count for more in modern life.

GEORGE F. REYNOLDS,
Boulder, Colorado

A NOTE ON DR. JAMES RUSH

Rush has to be considered one of the pioneers of logopedics. Although about

a hundred years later it has been proved that some thinking proceeds without words, Rush's philosophy regarding the usual way of thinking still holds its own. Rush was not only an excellent observer of nature but he was also an eminent hygienist. He, therefore, recommended that actors and speakers should be natural in all expressions. That also means that culture of the voice should never abandon the sound basis of *physiologic* voice production. Innumerable cases of so-called 'loss of voice' could be avoided if voice teachers would follow his advice. Rush's deep insight into nature brought forth his teaching that no speech-movements can be really divided into two (or more) parts, since speech (as well as the whole flux of nature) is a unity. Therefore, Rush's division of sounds into 'Radical' and 'Vanish' can be understood only as an attempt to *hint* at the way of our *thinking*.

Thinking strives towards concepts which are a kind of translation of the real flux of life into *theoretical* stable concepts. Yet, the teaching of voice culture should follow nature and should, therefore, offer to the pupil voice as a flowing unity and not as a sum of parts. Rush's division of all phonetic elements into 'tonics, subtonics and atonics' seems an unfortunate terminology, since every *sound*, if it has to attract the listener's attention, may be in the foreground at times. It is the duty of modern phonetics to pay more attention to Rush's teachings than it has in the past.

EMIL FROESCHELS, M.D.
Mt. Sinai Hospital,
New York City

GROUP DYNAMICS— MORE SINNED AGAINST THAN SINNING

Robert Gunderson's article, Group Dynamics—Hope or Hoax?, in the February issue of the QJS, has left me with mixed feelings. My reaction has been similar to those I have after hearing Winston Churchill speak. I cannot help but enjoy his style, admire his persuasion, and admit the validity of much that he says. I also cannot help but disagree violently with his basic attitudes and premises.

I shall state my objections to the Gunderson article in the order in which they occurred.

1. The title of this article and its scholarly opening paragraphs led me to believe that we readers of the JOURNAL were about to benefit from an objective description and balanced appraisal of group dynamics. I was grossly misled. From his first reference to Lippitt as the man who 'performs the rituals of the order at the University of Michigan,' through his entertaining word-picture of a scientist crawling into the test-tube with his experiment, to his final sneer at the 'magic formula' of group dynamics, Gunderson's loaded language and colored style disqualified him as an unprejudiced reporter and critic. On the assumpion that one must objectively understand a philosophy or theory before he can criticize it intelligently, I should like to suggest that the average member of our profession is not yet ready to evaluate group dynamics.

2. Gunderson states that the leaders of the dynamics movement 'delight in defying traditional academic boundaries.' Perhaps I misinterpret him, but I detect a note of disapproval in this 'statement of fact.' Is there something wrong in defying traditional academic boundaries? I submit that some of them may need defying.

3. What is the author's refutation of the validity of role-playing at the Bethel laboratory? Simply that it reminds him of the 'medieval morality plays which

dramatized the seven deadly sins in contrast to the cardinal virtues.' I believe that teachers of argumentation call this *reductio ad absurdum.* Does Gunderson really object to all artificial or semi-artificial *practice* sessions (which are by definition not the real thing) in speech skills? Does he himself teach discussion and debate without criticizing that which specialists consider to be poor technique and without endorsing that which he considers 'good' (or, in his language, the 'cardinal virtues')? Does he teach all content and no form? If so, I think he owes us a more adequate and rational defense of his position than that offered here.

4. Gunderson objects that the group dynamicist occasionally pursue 'self-evaluation almost to the point of self-abasement.' Of course, this can happen; just as individual personality analysis can be abused in the hands of unthinking do-gooders. But does that negate the value of competent psychological analyses? The fact that psychology is perverted on such a vast scale by the quacks in our society does not diminish by one iota my enthusiasm for more and more intelligent psychological analyses.

5. I, for one, should like the author to document his assertion that such techniques as the construction and use of sociograms 'are quite familiar to teachers of speech.' On the basis of an informal sampling of some twenty representative speech teachers, I would like to suggest that the assertion is false.

6. Gunderson objects to the jargon of group dynamics. Shades of the critics of psychoanalysis and of general semantics! I had thought the days were past when scholars could reject a theory with impunity because of the labels it keeps. They tried it with Freud, but somehow the concepts of *Oedipus complex*, *sublimation*, and the *unconscious* would simply not be laughed away. I have as little patience with cultish jargon as does Gunderson, but I hesitate to hastily reject an idea because it is not phrased as a mathematical equation. Time has a way of tempering jargonistic excesses.

7. It was next objected that 'seventy-nine "well-known" phychologists' have themselves deplored the lack of adequate measuring instruments in the area of human relations. These men are quite properly critical of the measuring devices with which, for lack of better ones, they themselves are forced to work. But there is a difference between recognizing one's own limitations and giving up in defeat. To my knowledge, none of these well known authorities has abandoned psychology in favor of the philosophical or historical approach, which seem to be the only alternatives to Gunderson's doctrine of despair.

8. I find it difficult to square Gunderson's resounding peroration on the 'premature proclamations about the "science of human relations" ' with his own earlier quotation from the more cautious Lee Bradford that 'the science of group dynamics is so young that only a very meagre number of scientific facts and laws have been accumulated.'

I do not claim to be completely unbiased on this subject. Frankly, I regard group dynamics as more of a hope than a hoax. It has provided me with insights I never discovered in the field of speech and has enhanced the effectiveness of my teaching of discussion to an extent I would have thought impossible two years ago.

I think that I recognize its limitations and its elements of pretentiousness. I too enjoy joking about its cultish nature and am suspicious of certain panacean tendencies. I agree with Gunderson that the 'feed-back' and many other techniques are 'old stuff' to competent teach-

ers of discussion. (Although some valuable new twists have been added) I agree that the group dynamics movement reveals certain areas of naivete which the more experienced teachers of discussion are quite justified in pointing out.

But I humbly suggest—yes, even to the 'point of self-abasement'—that we teachers of speech keep an open, albeit critical, mind to the many possibilities that group dynamics offers; and that we not let professional jealousy force us into the defensive position of trying to ridicule new ideas to death. If we do, the parade may well pass us by.

FRANKLYN S. HAIMAN,
Northwestern University

MORE DYNAMICS

At the risk of laboring the obvious, I should like to observe that Mr. Haiman's account of my article is hardly without its 'loaded language and colored style.' I would not contend that this disqualifies him as a critic. But if, as he suggests, 'the average member of our profession is not yet ready to evaluate group dynamics,' perhaps he is presumptuous in feeling that he is ready to defend it. Admittedly, group dynamics deserves a better defense than that given by Mr. Haiman in his brief critique.

Objectivity, I trust, does not preclude opposition to pretension, mockery, ambiguous terminology, and the seven deadly sins. Exponents of the dynamics movement should spend less time challenging the objectivity of their critics and more time describing precisely what they mean. Certain basic questions need answers: How is it possible to measure qualities which are not defined? What are the 'structural properties of groups'? What are the 'laws' of group dynamics? How can there be *a science* with 'only a very meagre [*sic*] number of scientific facts and laws?'

My objection to the terminology of dynamics (which, incidentally, I did not call jargon) is not that it is new—but that it is poorly defined. Popular terms are used indiscriminately, and other words, borrowed from topographical mathematics, lose their original meanings without acquiring precise definitions in their newly acquired contexts.

It is unnecessary to recall the medieval morality plays in reducing role playing to the absurd. Modern writers on dynamics have done this for us. See, for instance, the example given in the review of *A Portfolio of Teaching Techniques* in this issue of the QJS. I mentioned the morality plays merely to demonstrate that (despite Moreno's claim) the device is neither new nor the invention of the 'dynamicists' [*sic*!]. Role playing, as I pointed out, 'may have limited use as a device for teaching relatively simple skills in speech and behavior,' but it is mockery when applied to serious and complicated public questions. The difference between practice speaking in which the student remains a student, and role playing in which the student pretends he is John L. Lewis would seem to be rather obvious.

Speech teachers, I am convinced, are well acquainted with experimental measuring techniques. Discussion teachers use ranking scales, participation records, and flow charts without knowing, perhaps, that Moreno has preceded them with his 'sociograms.' Woodward and Miilson pioneered in shift of opinion research, and numerous current studies in speech use Likert-type tests. A casual survey of SPEECH MONOGRAPHS reveals that Bernreuter, Bell, Humm-Wadsworth, Guilford-Martin, Detroit Adjustment, Flanagan, and other such inventories are used frequently enough to justify the generalization that they are, as I claimed, 'routine experimental

procedure.' It also must be pointed out that these devices have limitations as measuring instruments.

My 'doctrine of despair' as stated in my 'resounding peroration' is 'controlled experimentation, carefully defined terminology, and an honest recognition of limitations.' If this is the abandonment of psyscology 'in favor of the philosophical or historical approach,' then words are indeed slippery and thought is viscous. To reject group dynamics as a hoax is not, as Mr. Haiman implies, to abandon psychology!

ROBERT GRAY GUNDERSON,
Oberlin College

EXCERPTS FROM THE MINUTES OF THE EXECUTIVE COUNCIL

The Stevens, Chicago,
December 28-30, 1949

The Speech Association of America transacted the following items of business:

Elected new officers, editors, and members of the Council (see the opening pages of this issue of the JOURNAL).

Announced the time and place of future conventions: New York, 1950, Hotels Commodore and Roosevelt; Chicago, 1951, The Stevens; Cincinnati, 1952, Netherlands Plaza and Sinton. Discussed tentatively Chicago for 1953, New York for 1954, and the West for 1955.

Discussed the advisability of publishing a special journal for elementary and secondary school teachers, and referred the problem to a committee.

Considered the advisability of affiliating with the American Council of Learned Societies.

Recognized the Pacific Speech Association as a regional affiliated group. Considered the advisability of future affiliation of the National Society for the Study of Communication. Discussed relationship with the American Forensic Association.

Approved a budget of $51,000 for the current fiscal year, and of $56,500 for 1950-51.

Amended the constitution and by-laws by substituting the words *Editor of Speech Monographs* wherever the words *Editor of Research Studies* now appears.

Approved the application of the Association for status as a corporation under the laws of Missouri.

Received the report of the committee contemplating the publication of an Index to the JOURNAL.

Appointed a committee to review procedures for electing officers.

Heard reports of officers and committees.

Made new appointments to its standing committees.

(A complete, mimeographed copy of the minutes may be secured by writing the Executive Secretary, 111 Switzler Hall, University of Missouri, Columbia.)

COMMITTEES FOR 1950

The chairman of each committee is named first. Ex officio members are listed in italics.

ADVISORY COMMITTEES

COMMITTEE ON COMMITTEES: *Horace G. Rahskopf, Wilbur E. Gilman, James H. McBurney, Rosalia Marquart, Orville Hitchcock, Loren D. Reid, Lester Thonssen, H. F. Harding.*

FINANCE: W. Norwood Brigance (chairman until July 1), Alan H. Monroe, Clarence T. Simon, *Loren D. Reid.*

PUBLICATIONS: Donald C. Bryant, Marie Hochmuth, A. T. Weaver, *Horace G. Rahskopf, Loren D. Reid, Lester Thonssen, H. F. Harding, Orville Hitchcock.*

PROJECT COMMITTEES

STUDIES IN AMERICAN SPEECH EDUCATION: Karl R. Wallace, Warren Guthrie, Frederick W. Haberman, Barnard Hewitt, Harold Westlake, C. M. Wise.

BIOGRAPHICAL STUDIES IN AMERICAN PUBLIC ADDRESS: Marie Hochmuth, Donald C. Bryant, W. Norwood Brigance, Bower Aly.

CASE STUDIES IN AMERICAN PUBLIC ADDRESS: J. Jeffery Auer, A. Craig Baird, H. L. Ewbank.

PERIOD STUDIES IN AMERICAN PUBLIC ADDRESS: George Bohman, Dallas Dickey, Ernest Wrage.

SERVICE COMMITTEES

CONTEMPORARY PUBLIC ADDRESS: Barnet Baskerville, William A. Behl, Harrison B. Summers, Ernest Wrage, A. Craig Baird.

INTERCOLLEGIATE DEBATE AND DISCUSSION: Glenn R. Capp, Pi Kappa Delta; William Howell, Delta Sigma Rho; T. Earle Johnson, Tau Kappa Alpha; Glenn L. Jones, Phi Rho Pi; Glen E. Mills, Speech Association of America.

INTERNATIONAL DEBATE AND DISCUSSION: Richard Murphy, Brooks Quimby, Annabel Dunham, Gordon F. Hostettler.

NATIONAL DISCUSSION FOUNDATION: John Keltner, T. Earle Johnson, Alan Nichols, William Utterback, Kenneth Hance.

STUDY COMMITTEES

HISTORY OF SPEECH EDUCATION: Mary Margaret Robb, Ota Thomas Reynolds, Russell Wagner, Bert Emsley, Giles W. Gray, Clarence Edney, David Potter.

HISTORY OF AMERICAN PUBLIC ADDRESS: J. Jeffery Auer, Bower Aly, A. Craig Baird, George Bohman, W. Norwood Brigance, Dallas Dickey, H. L. Ewbank, Roy C. McCall, Horace G. Rahskopf, Lester Thonssen, Marie Hochmuth, Ernest Wrage, Donald C. Bryant, H. F. Harding, Carroll C. Arnold, Charles Lomas.

PROBLEMS IN THE ELEMENTARY SCHOOL: Margaret Parrett, Adah Miner, Susie Niles, Elise Hahn, C. Agnes Rigney.

PROBLEMS IN THE SECONDARY SCHOOL: Ruth Thomas, Karl Robinson, Virginia Sanderson, Margaret Painter, Wanda Mitchell.

PROBLEMS IN COLLEGES AND UNIVERSITIES: E. W. Harrington, Mildred Berry, Robert Huber, David Phillips, Robert Clark.

PROBLEMS IN GRADUATE STUDY: Howard Gilkinson, A. T. Weaver, Milton Dickens, Everett Shreck, H. D. Constans.

PROBLEMS IN THE TEACHING OF SPEECH TO PREACHERS: Charles A. McGLON, Batsell Barrett Baxter, W. C. Craig, R. A. Johnston, S.J., John L. Casteel, John J. Rudin, Lowell G. McCoy.

PROBLEMS IN INTERPRETATION: Wallace A. Bacon, Sara Lowrey, Mary Margaret Robb, William McCoard, Harriet Grim.

PROBLEMS IN RADIO: Harry M. Williams, Hale Aarnes, Armand Hunter, D. Glenn Starlin, Forrest Whan.

PROBLEMS IN MOTION PICTURES: Earl Wynn, Kenneth Macgowan, Buell R. Whitehill, Jr.

PROBLEMS IN TELEVISION: Paul Rickard, Earl H. Ryan, H. C. Harshbarger, plus two members to be named by the incoming president in consultation with the committee.

PROBLEMS IN COMMUNICATION: Wesley Wiksell, Paul D. Bagwell, Franklin H. Knower, H. P. Constans, Ralph Nichols, Paul McKelvey, Elwood Murray.

PROBLEMS IN SPEECH SCIENCE: John Black, Mack Steer, James F. Curtis, Gordon Peterson, Virgil Anderson.

PROBLEMS IN PHONETICS: C. K. Thomas, C. M. Wise, Jane D. Zimmerman, William Temple, Arthur Bronstein.

PROBLEMS IN MICROFILM AND MICROCARD MATERIALS: George Bohman, Barnet Baskerville, Lester Thonssen, Barnard Hewitt, William Hardy.

GRADUATE RECORD EXAMINATION: Alan H. Monroe, James F. Curtis, Lee Mitchell, Karl R. Wallace, Eugene T. McDonald, Frank Whiting, Paul Moore, Franklin H. Knower.

PROBLEMS IN ADULT SPEECH EDUCATION: Harold T. Zelko, J. H. McBurney, Arthur Secord, Richard Reager, E. C. Buehler, plus two members to be named by the incoming president from the fields of industry and labor. (Richard Murphy was suggested as one of these two.)

BUDGETS APPROVED BY COUNCIL

The revised budget for 1949-50, and the budget for 1950-51, referred to in the minutes, are as follows:

FISCAL YEAR JULY 1, 1949 to JUNE 30, 1950

Publications:		
Quarterly Journal	$ 9,300.00	
Quarterly Journal Index	150.00	
Monographs	3,700.00	
Directory	2,800.00	
Special printing	900.00	
Repurchase of old copies	150.00	
		$17,000.00
Printing and Mimeographing:		
Stationery	$ 1,250.00	
New solicitations	1,300.00	
Renewals	250.00	
Placement	600.00	
Convention	2,050.00	
Sustaining members	35.00	
		5,485.00
Personnel:		
Officers and committees	$ 5,150.00	
Clerical expense	8,200.00	
		13,350.00

Dues and fees:		
American Council on Education	$ 100.00	
State and regional assn. dues	350.00	
ASHA share of convention fees	750.00	
AETA share of convention fees	685.00	
Commissions and discounts	1,300.00	
Bank charges	25.00	
Secretary's bond and audit	100.00	
		3,310.00
Other expenses:		
Postage and distribution	$ 3,150.00	
Binding	800.00	
Office supplies	2,100.00	
Insurance	275.00	
Office equipment	1,700.00	
Convention expense	1,300.00	
Reserve fund	1,000.00	
Contingency	1,500.00	
Interest on notes payable	30.00	
		$11,855.00
Grand total		$51,000.00
FISCAL YEAR JULY 1, 1950 to JUNE 30, 1951		
Publications:		
Quarterly Journal	$ 9,300.00	
Quarterly Journal Index	2,500.00	
Monographs	4,000.00	
Directory	3,000.00	
Special printing	600.00	
Repurchase of old copies	150.00	
		$19,550.00
Printing and mimeographing:		
Stationery	1,250.00	
New Solicitations	1,300.00	
Renewals	250.00	
Placement	600.00	
Convention	2,050.00	
Sustaining members	35.00	
		5,485.00
Personnel:		
Officers and committees	5,450.00	
Clerical expense	8,200.00	
		13,650.00
Dues and fees:		
American Council on Education	100.00	
State and Regional assn. dues	400.00	
AETA share of convention fees	700.00	
Commissions and discounts	1,400.00	
Bank charges	25.00	
Secretary's bond and audit	100.00	
		2,725.00
Other expenses:		
Postage and distribution	$ 3,200.00	
Binding	900.00	
Office supplies	1,000.00	
Insurance	50.00	
Office equipment	1,000.00	
Convention expense	1,300.00	
Reserve fund	1,000.00	
Contingency	3,640.00	
Moving national office from Columbia	1,500.00	
		$13,590.00
		$55,000.00
Elementary and secondary school Journal (if approved)		1,500.00
		$56,500.00

MEMBERSHIP DATA, 1915 TO DATE

The statistics given below have been taken from past issues of the JOURNAL, the Annual Directory, reports of Executive Secretaries, and other sources. The national office does not have on file exact records for all of the last twelve years, but the figures listed are careful estimates. Not every year is given; statistics for the missing years can be calculated from the Directory for those years.

The increase in membership from 160 in 1915 to 5168 in 1949 reflects the development of the various educational activities sponsored by the Speech Association of America and similar groups. To the figure of 5168 may be added an additional 2,000 or more names representing individuals who are members of the American Speech and Hearing Association or the American Educational Theatre Association but who are not members of the Speech Association of America. Figures are not available for the 5 regional and the 39 state speech associations, but these groups would augment the grand total considerably.

Membership data for these years are as follows:

1915	160	1918	390
1916	210	1919	482
1917	287	1920	700

1921	635	1933	1639
1922	880	1934	2161
1923	863	1935	3031
1924	910	1936	3818
1925	1100	1937	4049
1926	1130	1938	4395
1927	1240	1939	3917
1928	1300	1942	3974
1929	1290	1945	3579
1930	1520	1947	4025
1931	1600	1948	4091
1932	1959	1949	5168

Figures below present a breakdown into categories of membership: regular, sustaining, and library. The growth of sustaining members will be of particular interest. This type of membership was instituted in 1930, starting with an initial roll of 58. In 1949 it had reached 1,344, not counting new pre-convention and convention sustaining members.

Year	*Regular*	*Library*	*Sustaining*	*Total*
1938	3093	1058	244	4395
1939	2606	1075	236	3917
1942	2528	1085	363	3974
1945	1838	1095	646	3579
1947	1927	1095	1004	4025
1948	1834	1110	1127	4091
1949	2687	1137	1344	5168

Association Income

The following data reflect the growth of the Speech Association of America as reflected in the annual reports of the various business managers and executive secretaries. Not all years are represented: in some years no financial report appears to have been printed. In one or two instances the Journal records a minute that the auditing committee examined the books of the secretary, finding them 'in excellent condition,' but giving no indication as to the gross amount of business transacted.

The year given represents the terminal date of the fiscal year. In the earlier years of the Association the fiscal year was the calendar year; now the fiscal year begins on July 1 and ends the following June 30.

1916	$ 1,359.88
1922	3,737.17
1924	2,858.18
1927	4,989.77
1928	5,017.09
1929	6,022.19
1930	5,712.59
1932	4,174.23
1933	5,139.21
1934	8,582.99
1936	14,362.70
1937	14,298.08
1938	17,248.58
1940	17,500.00
1942	15,885.07
1943	15,202.33
1944	17,135.80
1945	18,418.10
1946	20,708.34
1947	30,047.45
1948	32,475.80
1949	41,038.71

Relative Annual Totals of Attendance at Conventions

1915	Chicago	60	1933	New York	443
1916	New York	80	1934	New Orleans	385
1917	Chicago	87	1935	Chicago	914
1918		*	1936	St. Louis	659
1919	Chicago	105	1937	New York	935
1920	Cleveland	**	1938	Cleveland	803
1921	Chicago	**	1939	Chicago	1001
1922	New York	115	1940	Washington, D. C.	906
1923	Cincinnati	175	1941	Detroit	699
1924	Evanston	216	1942	Chicago	394
1925	New York	177	1943	New York	359
1926	Chicago	314	1944	Chicago	543
1927	Cincinnati	212	1945	Columbus	574
1928	Chicago	354	1946	Chicago	1268
1929	New York	400	1947	Salt Lake City	669
1930	Chicago	508	1948	Washington, D. C.	1374
1931	Detroit	430	1949	Chicago	2139
1932	Los Angeles	378			

*No Convention.
**No Record.

REPORT OF REGISTRATIONS 1949 CONVENTION

Alabama	19	New Hampshire	4
Arizona	4	New Jersey	14
Arkansas	12	New Mexico	4
California	60	New York	108
Colorado	46	North Carolina	10
Connecticut	10	North Dakota	10
Delaware	2	Ohio	116
District of Columbia	18	Oklahoma	23
Florida	26	Oregon	8
Georgia	14	Pennsylvania	60
Idaho	2	Rhode Island	1
Illinois	576	South Carolina	6
Indiana	139	South Dakota	14
Iowa	148	Tennessee	22
Kansas	24	Texas	68
Kentucky	9	Utah	5
Louisiana	24	Virginia	15
Maine	1	Vermont	2
Maryland	22	Washington	14
Massachusetts	26	Wisconsin	13
Michigan	206	West Virginia	13
Minnesota	88	Canada	7
Mississippi	6	South Africa	1
Missouri	84	Hawaii	1
Montana	3		
Nebraska	31	Total	2,139

NEW BOOKS IN REVIEW

DOUGLAS EHNINGER, *Editor*

SOURCE MATERIALS FOR SPEECH IN THE ELEMENTARY SCHOOLS

Current literature often states the need for a program of speech education in the elementary school. We should provide not only systematic, planned practice in speech skills for all children but also a well integrated program within the total curricular pattern so as to make the best possible use of the motivation of incidental teaching. Educators generally agree that few schools at present have such an ideal program. Yet, as we peruse the literature in the field, it is encouraging to note the increased attention the elementary speech program has received in the past ten years. The following sources of reference should be helpful to those who wish to keep abreast of current thinking and practice. It is not possible to include here all that has been written on the subject or to present extensive comments or evaluations on the items mentioned, but it is hoped that these selected references will point the way to others.

1. Since the elementary speech program as such is relatively new, the teacher will want to consider its basic philosophy in relation to the total school program. A number of groups have given this matter careful attention, and we find running through most of this work an emphasis upon speech as a utilitarian subject—a tool to implement learning through more adequate communication of ideas as well as a means of improved social adjustment. While aesthetic appreciation is not ignored, this aspect of speech is generally regarded in such publications as a frill. In 1943 the first really well-organized attempt to define comprehensively the philosophy underlying all aspects of speech work in the elementary school was presented in a report by the Elementary Committee of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.[1] In a later publication[2] prepared by a committee of the SPEECH ASSOCIATION OF AMERICA and published by the Department of Elementary School Principals of the National Education Association the needs, objectives, and procedures for speech education are even more sharply defined, and a nice balance of theory and method is presented for the consideration of school administrators. The Association for Childhood Education directed the emphasis toward helping parents and teachers of young children to recognize the importance of speech and voice in everyday living in a small pamphlet entitled *Learning to Speak Effectively*.[3]

From time to time THE QUARTERLY JOURNAL OF SPEECH[4] and *Elementary*

[1] NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, *Guides to Speech Training in the Elementary School*. Magnolia, Mass.: The Expression Co., 1943.

[2] SPEECH ASSOCIATION OF AMERICA, *The Role of Speech in the Elementary School*. Washington, D. C.: N.E.A., Department of Elementary School Principals, 1947.

[3] Association for Childhood Education, *Learning to Speak Effectively*. Washington, D. C.: A.C.E., 1943.

[4] QUARTERLY JOURNAL OF SPEECH, 1915-, SPEECH ASSOCIATION OF AMERICA, University of Missouri, Columbia, Missouri.

English present excellent articles pertinent both to the general program of elementary school speech education and to the more specific areas. A few articles also appear in the education magazines devoted to general coverage of school life. For such articles consult the *Education Index*.

Pertinent graduate studies concerned with the elementary speech program are on the increase and are indexed yearly in SPEECH MONOGRAPHS.[6] Such theses can be obtained from the library of the school which directed the research at little or no cost to the borrower.

State departments of education, state speech associations, and city school systems have also issued publications in which they have set down their thinking on this subject. Some of these bulletins deal specifically with speech education and others relate it to the larger language arts program. The California Department of Education bulletin, *Speech in Education*,[7] presents a very modern and interesting analysis of the place of speech in the entire elementary school program. The approach to speech as a means of satisfactory social adjustment is particularly well handled, and progressive practice in speech training is clearly described. This bulletin is not only very readable but is also well documented. Other publications the teacher may wish to examine have been issued by the Departments of Education of Iowa,[8] Louisiana,[9] and Oklahoma;[10] the Michigan Association of Teachers of Speech;[11] the Washington State Speech Association;[12] and the public schools of Cincinnati,[13] Cleveland,[14] Los Angeles County,[15] St. Louis,[16] and East Orange, New Jersey.[17]

The forthcoming report of the English Curriculum Commission of the National Council of Teachers of English should be of great significance to teachers of speech. The completed report will represent more than five years' work in the analysis and organization of the language arts program from kindergarten through college. The sub-committee on speech is attempting to correlate the speech program not only with the overall language arts program but also with the fundamental principles of child growth and development. At present only *A Tentative Statement of Platform*[18] is available. The completed report should present a more detailed program

[6] *Elementary English*, 1924-, National Council of Teachers of English, 211 W. 68th St., Chicago, Illinois.

[6] SPEECH MONOGRAPHS, 1934-, SPEECH ASSOCIATION OF AMERICA. University of Missouri, Columbia, Missouri.

[7] California State Department of Education, *Speech in Education* (Bulletin 49). Sacramento, California: The California Department of Education. May, 1937.

[8] Iowa Department of Public Instruction. *Iowa Elementary Teachers' Handbook*, Vol. 4, *Oral and Written Language*. Des Moines, Iowa: The State of Iowa. 1944. pp. 10-56.

[9] Louisiana Department of Education, *Course of Study in Speech*, Bul. 467. Baton Rouge: The Department. 1942.

[10] Oklahoma Department of Education, *Speech Education—Elementary, Secondary, and Junior Colleges*. Speech Survey Program S44. 1936.

[11] Michigan Association of Teachers of Speech, *Suggestive Outlines in Speech*, Grades 1-6. 1941. (Mimeographed materials).

[12] Washington State Speech Association. *An Integrated Course of Study in Speech*, 1937. (A duplicated manuscript of the association.)

[13] Cincinnati Public Schools, Curr. Bul. 95—*A Primary Manual*, 1943, pp. 65-80, 136-66.

[14] Cleveland Public Schools, Department of Language Arts, *Speech Improvement Course of Study for Primary Division*, 1941.

[15] Los Angeles County (Office of County Superintendent of Schools), *Oral Reports*, 1937. (A duplicated manuscript).

[16] *St. Louis Public Schools Journal*. 'Courses of Study Series No. 4.' Prepared by the Language Arts Area Committee of the Courses of Study Council. April, 1946.

[17] Language Arts Committee, East Orange, N. J. Public Schools, a series of mimeographed bulletins (7) on *Spoken Language Arts*, 1942-43.

[18] Dora V. Smith and others, editors, *A Tentative Statement of Platform for the Commission on the English Curriculum*. 211 West 68th St., Chicago, Illinois: The National Council of Teachers of English, 1947. (A mimeographed copy).

of speech than an earlier but comprehensive publication of the Council, *The Experience Curriculum*,[19] which presents a graded program of language skills as they are related to the total school program. In this work the communicative aspect of speech is stressed and the activities are organized in units of classroom experiences such as conversation, group planning, reporting, etc. Remote and enabling objectives are clearly defined.

2. Books which provide good general coverage of speech activities of value to either the classroom teacher without specific speech training or to the trained speech teacher at this level are very few indeed. *How to Teach Speech in the Elementary School*[20] by Raubicheck is a pioneering venture with much valuable information, but is somewhat vague as to its application. Probably the most comprehensive and authoritative book of this kind is that by Rasmussen.[21] This volume which was designed chiefly as a text for in-service training of elementary teachers is meaty and practical, and has excellent and extensive bibliographies. Werner's *Speech in the Elementary School*[22] covers all phases of speech activities—most of them very briefly to be sure—in a simple and straightforward fashion. Some of the material is treated too briefly to be of much help, but the sections on choral reading and group discussion are presented in a helpful way with descriptions of actual discussions and programs which have been worked out by children.

Two books which are intended primarily as texts for fundamentals of speech courses in teacher training institutions—Mulgrave, *Speech for the Classroom Teacher*,[23] and Fessenden, *Speech and the Teacher*[24]—also present good general coverage in the common types of speech activities and afford extensive bibliographical data. *Speech in Education*[25] by Ollie Backus is a thick book which contains much interesting material on general speech improvement in the classroom but is rather heavily loaded with discussions of speech re-education.

3. Textbooks which can be placed in the hands of children at this level are few also, and on the whole not too promising, particularly for use by the class whose teacher has only limited speech training. At the junior high school level Borchers[26] offers an attractive book which provides excellent material for speech training as a means of effective communication and social adjustment. The text is well written, the illustrations good, and usable and extensive assignments are included in each chapter. A more traditional but practical approach to speech training at this level is contained in the book by Dodd and Seabury[27] and in the series by Powers and Martin.[28] Although not intended for use in the elementary school the text by Smith, Krefting, and Lewis[29] can be used

[19] W. Wilbur Hatfield, ed., *An Experience Curriculum in English*. Chicago: National Council of Teachers of English, 1935.

[20] Letitia Raubicheck, *How to Teach Good Speech in the Elementary School*. New York: Noble and Noble, Inc., 1937.

[21] Carrie Rasmussen, *Speech Methods in the Elementary School*. New York: The Ronald Press, 1949.

[22] Lorna S. Werner, *Speech in the Elementary School*. Evanston, Illinois: Row, Peterson and Co., 1947.

[23] Dorothy I. Mulgrave, *Speech for the Classroom Teacher* (rev. ed.). New York: Prentice-Hall, 1946.

[24] Seth A. Fessenden, *Speech and the Teacher*. New York: Longmans, Green and Co., 1946.

[25] Ollie Backus, *Speech in Education*. New York: Longmans, Green and Co., 1943.

[26] Gladys Borchers, *Living Speech* (rev. ed.). New York: Harcourt Brace and Co., Inc., 1949.

[27] Celeste Dodd and Hugh Seabury, *Our Speech*. Austin, Texas: The Steck Co., 1940.

[28] David Powers and Suzanne Martin, *Your Speech* (Sixth Grade, pts. 1-2; Seventh grade, Eighth grade). New York: Pitman Publishing Co., 1940.

[29] Harley Smith, Clara Krefting, and E. E. Lewis, *Everyday Speech*. New York: American Book Co., 1941.

as supplementary reading in the upper grades. The material on the organization of the speech for common situations is very helpful.

There are a few books dealing chiefly with the improvement of voice and articulation which are intended for pupil consumption. Lloyd's books[30, 31] which present material to give practice on English sounds—largely poems for group reading—are best suited for the upper primary and the intermediate grades. *This Way to Better Speech*[32] by Abney and Miniace is also organized according to the formation of English sounds and includes a description of the way each sound is made, suitable word lists, sentences, and jingles. This book is most suitable for the primary or lower intermediate grades. Cotrel and Halsted[33] present somewhat limited but interesting and useful material for the improvement of articulation at the upper intermediate level. Welsch and Nixon[34] offer a text-workbook in pamphlet form for grades two and three. All of these are limited in scope.

4. The teacher who has yielded to the charm and effective motivating power of choral speaking will find an abundance of good material available. The syllabus compiled by Vocha Fiske[35] explains in detail the uses and bases of group verse speaking. Here the qualities of the successful conductor are discussed, and much emphasis is given to instructions concerning how to begin reading together. The writing is explicit and should help the beginning teacher of verse speaking to feel that she is on secure ground. Keppie and others in *Speech Improvement Through Choral Reading*[36] provide excellent selections and careful and concrete suggestions for their most effective use. Many useful suggestions are given on the subject of the improvement of voice and articulation too. Agnes Hamm has written several helpful books. In *Choral Speaking Techniques*[37] she makes one aware of the value of sound, unity, and rhythm in good group reading. Interesting selections are included, and at the conclusion of each she has suggestions that are easy to carry out in practice. *Black Sambo*[38] and *The Pied Piper of Hamelin*[39] are two choric speech dramas that have sure-fire appeal for children; the first is best suited for intermediate grade youngsters and the second for upper grade children. Brown and Heltman[40] offer a great many poems with universality of appeal to be used in verse reading. This book is usable but is best in the hands of a teacher experienced in choral reading because the selections are unnecessarily broken up and so are somewhat confusing as they are presented. Barrows in *Two Hundred Best Poems for Boys and Girls*[41] includes in an inexpensive vol-

[30] M. Pearl Lloyd, *Our First Speech Book*. New York: Newsom and Co., 1942.

[31] ———, *Our Second Speech Book*. New York: Newsom and Co., 1947.

[32] Louise Abney and Dorothy Miniace, *This Way to Better Speech*. New York: World Book Co., 1940.

[33] Edna Cotrel and E. M. Halsted, *Class Lessons for Improving Speech*. Magnolia, Mass.: The Expression Co., 1940.

[34] Dale Welsch and L. Nixon, *My Own Speech Reader*, Books 1 and 2. Champaign, Illinois: Johnson-Randolph Co., 1941.

[35] Fiske, Vocha (comp.), *A Syllabus for Group Verse Speaking*. (WPA Speech Project 1448). November, 1936. Distributed by the Western Association of Teachers of Speech, 735 N. Western Ave., Los Angeles, California.

[36] Elizabeth Keppie and others, *Speech Improvement Through Choral Reading*. Magnolia, Mass.: Expression Co., 1942.

[37] Agnes C. Hamm, *Choral Speaking Technique*. Milwaukee, Wisconsin: The Tower Press, 1941.

[38] ———, *Little Black Sambo*. Milwaukee, Wisconsin: The Tower Press, 1944.

[39] ———, *The Pied Piper of Hamelin*. Milwaukee, Wisconsin: The Tower Press, 1944.

[40] Helen Brown and Harry J. Heltman, *Let's Read Together Poems*. Evanston: Row, Peterson and Co., 1949.

[41] Marjorie Barrows, *Two Hundred Best Poems for Boys and Girls*. Racine, Wisconsin: Whitman Publishing Co., 1938.

ume many classic poems which are simple enough to lend themselves well to this type of presentation. *Very Young Verses*[42] contains poems which are really intended for children under the age of six; however, because of their simplicity these are splendid for choral reading and are suitable for children as old as ten or eleven. Rasmussen[43] places her emphasis upon the speech improvement value derived through choral reading in a book best suited for use with junior high school students. In her more recent book, *Speech Methods in the Elementary School*,[44] she includes an extensive bibliography of selections which lend themselves well to choral speaking. The teacher who has had little training in choral speaking may find helpful a series of six recordings[45] which demonstrate the types and principles of choral speech for children.

5. Marionettes and puppets lend their enchantment to enhance various types of elementary school speech activities. The teacher will find many opportunities to correlate work with these with other school subjects. For the teacher who does not feel particularly talented in arts and crafts Ackley's book[46] will be a boon. Instructions for operating marionettes and constructing the stage and props are also clearly given. The marionettes patterned here are delightful, and their construction is well within the ability of upper grade pupils. Fletcher and Decker[47] include hand puppets as well as marionettes in their book, and Warner[48] describes how readily available materials may be utilized by quite young children with a minimum of time and effort in constructing figures. Bufano[49] gives some fine points for a finished show but is a little more difficult for youngsters than are the other books mentioned here. In *Magic Strings*[50] easily staged plays for marionettes with helpful production notes are given.

6. Theatre and its related activities always find enthusiastic response in the elementary schools. The teacher who wants to build her own plays will find two books by Winifred Ward extremely helpful, for both present admirably the philosophy and technique of directing children in creative activity. An early book, *Creative Dramatics*,[51] is most suitable for use in the upper grades, but *Playmaking with Children*,[52] which is a revised edition of the former, can be used with children from kindergarten to high school. In this book Miss Ward suggests ways in which classic stories can be creatively adapted by children. *The Complete Acted Play*[53] by Crafton and Royer contains a simple but adequate account of all the steps in dramatic production, and the appended bibliography is excellent. Katherine Ommanney's *The Stage and School*[54] is intended for use with high school students, but the ele-

[42] Barbara P. Geismer and Antoinette Brown Suter, *Very Young Verses*. Boston: Houghton-Mifflin Co., 1945.

[43] Carrie Rasmussen, *Choral Reading for Speech Improvement*. Magnolia, Mass.: Expression Co., 1939.

[44] Op. cit.

[45] *Choral Speaking Illustrative Records for Elementary and Junior High Schools*. Set of six records. Magnolia, Mass.: Expression Co.

[46] Edith Ackley, *Marionettes*. Philadelphia: J. B. Lippincott and Co., 1929.

[47] H. J. Fletcher and J. Deckster, *Puppet Book*. New York: Noble and Noble Publishers, Inc., 1938.

[48] Frances Warner, *The Ragmuffin Marionettes*. Boston: Houghton Mifflin Co., 1932.

[49] Remo Bufano, *Be a Puppet Showman*. New York: Appleton-Century-Crofts, Inc., 1933.

[50] ———, *Magic Strings*. New York: The Macmillan Co., 1939.

[51] Winifred Ward, *Creative Dramatics*. New York: Appleton-Century-Crofts, Inc., 1931.

[52] ———, *Playmaking with Children*. New York: Appleton-Century-Crofts, Inc., 1947.

[53] Allen Crafton and Jessica Royer, *The Complete Acted Play*. New York: F. S. Crofts, 1941.

[54] Katherine Ommanney, *The Stage and School*. New York: Harper and Brothers, 1939.

mentary teacher will also find much excellent material which she can use. For the teacher who has had little or no training in the construction of stage settings Herbert Hake's *Here's How*[55] will provide much needed help. The book is so clearly written and well illustrated that a manual training class or a parent group with some knowledge of tools should be able to construct an acceptable and artistic stage set.

There are a number of books not directly related to the drama that are invaluable to the teacher who plans to carry forward a program of creative dramatics. Three books by Mearns—*Creative Youth*,[56] *Creative Power*,[57] and *The Creative Adult*[58]—will be helpful for their basic philosophy of creativity. In *The Power of Dance*[59] Dixon tells of her work with children in a most inspiring manner and shows how the various arts enhance one another. Cole should stir a creative spark in any teacher who reads *The Arts in the Classroom*.[60] This book is most helpful for its recording in diary-like form experiences in the creative arts. Rasmussen in *Poems for Playtime*[61] presents verses which can be acted, read, spoken, or set to music. The rhythmic meter needed for accompaniment of each is noted at the bottom of the page. These selections are especially useful to help children loosen up for creative activity.

The November, 1949, SPEECH MONOGRAPHS[62] contains a bibliography of recent material on children's theatre and creative dramatics.

Another source which is helpful for the teacher who must select plays for assembly and adult audience situations is the Row Peterson catalog *Plays for Children*.[63]

Criteria for choosing plays for child audiences can be found in Ward's *Theatre for Children*.[64] Suggestions for organizing and managing a children's theatre project are given, and a selected listing of plays for child audiences is included. The brochure entitled *Prize Winning Plays for Children's Theatre*[65] contains a carefully selected list of prize winning plays for production before child audiences.

7. The school radio program offers high motivation for speech improvement both as a listening activity and in actual performance on the air. The teacher will find two recent books on radio helpful for her own orientation, *Radio and the School*[66] and *Teaching Through Radio*.[67] Callahan's *Radio Workshop for Children*[68] is a how-to-do-it text which covers the production and building of school radio programs. Excellent suggestions are given for the correlation of work in the various classes, and a particularly helpful and extensive

[55] Herbert V. Hake, *Here's How*. Evanston, Illinois: Row, Peterson and Co., 1942.

[56] Hughes Mearnes, *Creative Youth*. New York: Doubleday Doran, 1928.

[57] ———, *Creative Power*. New York: Doubleday Doran, 1929.

[58] ———, *The Creative Adult*, New York: Doubleday Doran, 1940.

[59] Madeleine Dixon, *The Power of Dance*. New York: The John Day Co., 1938.

[60] Natalie Cole, *The Arts in the Classroom*. New York: The John Day Co., 1940.

[61] Carrie Rasmussen, *Poems for Playtime*. Magnolia, Mass.: Expression Co., 1941.

[62] John H. McDowell and Charles J. McGaw. 'A Bibliography on Theatre and Drama in American Colleges and Universities 1937-1947.' SPEECH MONOGRAPHS, 16: No. 3, 1949, pp. 85-86.

[63] *Plays for Children* (Catalog). Evanston, Illinois: Row, Peterson and Co., 1947.

[64] Winifred Ward, *Theatre for Children*. New York: Appleton-Century-Crofts, Inc., 1939.

[65] Seattle Junior Programs, Inc., *Prize Winning Plays for Children's Theatre* 1944-49. 1386 Dexter Horton Building, Seattle 4, Washington: The Seattle Junior Programs, Inc

[66] Norman Woelfel and I. K. Tyler., ed., *Radio and the School*. Yonkers-on-Hudson, New York: World Book Co., 1945.

[67] William B. Leverson, *Teaching Through Radio*. New York: Farrar and Rinehardt, Inc., 1945.

[68] Jennie W. Callahan, *Radio Workshop for Children*. New York: McGraw Hill Co., 1948.

list of prepared radio scripts which are available to the school workshop is included.

Once Upon a Time[69] is a collection of children's stories retold and timed for broadcasting—stories dealing with animals, ballads, the seasons, fairy tales, folk tales, legends, history, and special days. Though best suited to the adult reader who is presenting a program for children, the material can also be used for broadcast purposes by children with superior ability. *Let's Broadcast*[70] contains short adaptations of twelve one-act plays. These plays are satisfactory, but original adaptations by the participating group would probably be more desirable.

8. Storytelling has a time-honored place in the schoolroom. The elementary teacher should not only be skilled in storytelling herself, but she should also be able to direct students in this art. A slender bulletin, *Story Telling*,[71] issued by the Association of Childhood Education presents a series of short articles on this subject by teachers, librarians, and others, and lists books of stories suitable for telling. Shedbeck[72] discusses the difficulties and the joys of storytelling and includes eighteen selected stories and an extensive list on a variety of subjects. Sawyer[73] also offers many worthwhile suggestions to the storyteller and has a good bibliography.

9. While the speech correction program is being handled to an increasingly greater extent by the trained speech therapist, the classroom teacher still needs a working knowledge of the major speech disorders encountered in the public school in order to reinforce the work of the therapist or in her absence to give the child and his parents assistance with the problem. Two of the most helpful and authoritative books which present clearly and with a minimum of technical vocabulary the major speech problems encountered in the classroom are *Speech Handicapped School Children*[74] and *Speech Correction: Principles and Methods*.[75] Both provide background materials necessary for understanding the problem and also suggest principles and techniques of therapy. Heltman's book[76] is also directed to elementary teachers, but is not so readable as the first two named. It does, however, contain many exercises which the teacher may wish to employ. Schoolfield[77] provides excellent word lists, sentences, and poems arranged phonetically and carefully selected according to the level of reading vocabulary. McCullough[78] presents a detachable-leaf type of articulatory drill book for the intermediate and upper grades. Two books by Ainsworth are helpful—*Galloping Sounds*,[79] an amusing collection of stories loaded with the sounds most frequently misarticulated, and *Speech Correction Methods*,[80] a detailed description of the organization and administration of the

[69] Katherine W. Watson, *Once Upon a Time*. New York: H. W. Wilson Co., 1942.

[70] James R. White, *Let's Broadcast*. New York: Harper Brothers, 1939.

[71] Association of Childhood Education, *Story Telling*. 1201 16th St. N.W., Washington, D. C.: The Association, 1942.

[72] Marie Shedbeck, *The Art of the Story Teller*. New York: D. Appleton Co., 1936.

[73] Ruth Sawyer, *Way of the Story Teller*. New York: Viking Press, Inc., 1942.

[74] Wendell Johnson and others, *Speech Handicapped School Children*. Harper Brothers, 1948.

[75] Charles Van Riper, *Speech Correction: Principles and Methods*, (rev. ed.). New York: Prentice-Hall, 1947.

[76] Harry J. Heltman, *Handbook for Remedial Speech*. Magnolia, Mass.: Expression Co., 1948.

[77] Lucille Schoolfield, *Better Speech and Better Reading*. Magnolia, Mass.: Expression Co., 1937.

[78] Grace McCullough, *Speech Improvement—Work and Practice Book*. Magnolia, Mass.: Expression Co., 1936.

[79] Stanley Ainsworth, *Galloping Sounds*. Magnolia, Mass.: Expression Co., 1946.

[80] ———, *Speech Correction Methods*. New York: Prentice-Hall, Inc., 1948.

public school speech correction program.

Reprints of articles which are helpful for teachers and parents are available at small cost from the American Speech and Hearing Association[81] and the National Society for Crippled Children and Adults.[82] The latter organization has in mimeographed form an excellent and comprehensive bibliography on speech correction. The teacher would do well to inquire also as to the publications which may be available through her own state office of education and/or crippled children's services.

The Journal of Speech and Hearing Disorders[83] affords the best source of current material on speech correction, but the articles cannot, for the most part, be understood without some technical background.

10. The elementary speech teacher will find it profitable to examine the offerings of the language arts texts and the readers used in her school or considered for adoption. Some of these incorporate useful material on speech—McKee, *Language for Meaning*[84] and the *Laidlaw Basic Readers*[85] are good examples.

11. If the school is equipped to handle audio-visual aids, the teacher will find it worth while to make use of some of the newer films. The Coronet Films[86] are particularly recommended. Some of the most recent ones suitable for use in the elementary classroom are: *Do Words Ever Fool You?* (1949) which presents the semantic approach to language usage; *How to Judge Authorities* (1949), an intelligent evaluation of authoritative sources; *How to Judge Facts* (1949), a lesson in guarding against unwarranted assumptions; *Who Makes Words?* (1949), a basic lesson in semantics; *Shy Guy* (1948), a problem in social adjustment; *Discussion in Democracy* (1949), a program for democratic discussion; *Build Your Vocabulary* (1948); and *Improve Your Pronunciation* (1949). A request will bring the complete catalog.

We conclude this review with the full realization that much important material has not been mentioned. Some areas of speech were not touched directly—discussion, debate, public speaking, oral reading, parliamentary procedure, directed listening, language usage—not because they are considered unimportant but because they have relatively adequate coverage in the books and sources listed here. In this connection the reader is referred to Source Materials for Speech in the Secondary School[87] published in the February 1950 issue of this JOURNAL. The elementary teacher will do well to review the high school and college books on any of the above areas, for the same basic principles cut across all levels of instruction and adaptation can be made according to the needs of the group. Attention is also called to the TABLE OF CONTENTS OF THE QUARTERLY JOURNAL OF SPEECH AND SPEECH MONOGRAPHS[88] and to the current listings in the *Education Index*. The book review and magazine review sec-

[81] American Speech and Hearing Association, Dr. G. Kopp, Secretary-Treasurer, Wayne University, Detroit, Michigan.

[82] National Society for Crippled Children and Adults. 11 S. LaSalle St., Chicago, Illinois.

[83] *The Journal of Speech and Hearing Disorders*, 1936-, American Speech and Hearing Association, Wayne University, Detroit, Michigan.

[84] Paul McKee and others, *Language for Meaning Series* (rev. ed.), Grades 3-8. Boston: Houghton Mifflin Co.

[85] Gerald Yoakum and others, *The Laidlaw Basic Readers*. Chicago: Laidlaw Brothers, Inc., 1940.

[86] Write to Coronet Films, Coronet Building, Chicago 1, Illinois for further information.

[87] Franklin H. Knower, Source Materials for Speech in the Secondary Schools, QUARTERLY JOURNAL OF SPEECH 36 (1950).94-100.

[88] ———, comp., TABLE OF CONTENTS OF THE QUARTERLY JOURNAL OF SPEECH 1915-1948 AND SPEECH MONOGRAPHS 1934-1948. University of Missouri, Columbia: SPEECH ASSOCIATION OF AMERICA, 1949.

tions in the professional journals also serve to keep one abreast of pertinent material.

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MARGARET PARRET,
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LANGUAGE AND PHILOSOPHY. Studies in Method. By Max Black. Ithaca, New York: Cornell University Press, 1949; pp. xiii+264. $3.50.

Professor Max Black has here brought together ten essays, eight of which were previously published. He says they 'are intended to show how linguistic considerations are relevant to some philosphical problems. . . . I hope also to have shown how some influential doctrines about language need improvement. Serious criticism may be taken as sufficient compliment. . . .' The problems analyzed include the thesis of incommunicability of content, the solipsistic position, vagueness, and the justification of induction. Students of rhetoric and argumentation may find the latter two peculiarly relevant for theoretical rather than immediately practical considerations in the analysis and making of arguments. The essay on vagueness is, for this reviewer, one of the high points in the literature on this topic.

The doctrines of Tarski, Russell, Wittgenstein, Morris, Ogden and Richards, Stevenson, and Korzybski are then given critical attention. Black's mention is essentially dialectical. He has an eye for breaks in argumentative coherence and consistency. He probes sharply and shewdly for signs of ambiguity, inferential correctness, circularity, and the logical consequences of a position. 'Experience in the criticism of such puzzles [connected with solipsism] suggests that the sceptical difficulty does in many cases arise from the introduction of vacuous or self-contradictory terminology.' And he knows how to clinch an argument: 'But the reader who expects a set of "sharpened arrows" will be disappointed: he is more likely to find a quiver brimful of sling shot.'

This sort of critical enterprise is, however, not without its hazards. Hardly the least of these is the possibility, as A. B. Johnson (a writer Black might well give attention to sometime) put it in *The Meaning of Words*, that the 'controvertist is combatting a monster of only his own conception.'

An author starts with a set of purposes and builds a framework of assumptions, illustrations, justifications, and conclusions to encompass or exploit them. A critic then looks at those statements with a set of purposes all his own, e.g., Black's 'Philosophical clarification of meaning is . . . as practical as slum clearance and as empirical as medicine.' The critic's clarifying effort can then be made in at least two settings. He can deal with the statements in the context of the writer's intentions and/or in one of his own choosing. The first would give us two men punching each other in a boxing ring: the second, one man punching a bag in a gymnasium.

Because verbal operations are somewhat less apparent, it is not always easy to know where the critic is. And if, by chance, the critic should focus not on what is included in the author's prescription but on what is excluded, or if he should limit himself to considerations differently emphasized, then we are witness to engagements in quite different rings.

That our critic occasionally indulges in such polemics-at-a-distance is hinted at in the course of the published replies by some of the authors he is concerned with. Thus, Richards: 'The ironic pleasures Black remarks on in that footnote are eloquent witness to me of a large misapprehension of my account of the language functions.' And Stevenson: '[Black] is assuming that "descriptive meaning" was intended as a rather broad term—one applicable to any case in which a conventional sign tends to affect cognition. It *could* be used more broadly, but I wish to use it narrowly, excluding such cases as that of the traffic signal.' Morris noted that Black as well as others 'have measured [his] book by claims which it did not profess.' When Black wrote, 'Whatever else Russell is prepared to regard as "accidental" in language, he is unwilling to abandon the notion that language must "correspond" to the "facts," through one-one correlation of elements and identity of logical structure,' Russell answered in these words: 'This is an amazingly crude travesty.'

Such lapses in the 'meeting of minds' may be accounted for in many ways, but they move one to think again about A. B. Johnson's dictum: 'I am so confident that nearly every proposition is true, *in the manner intended by the speaker* that I never contradict.' Does this mean that because a critic sometimes nods that the critical effort is an abortive one? Not at all. It does mean that his task of clarification and correction must be performed not merely with stylistic and ratiocinative grace but with what Mary Boole called 'homage.' It means that the critic's perspective might more frequently be

extended to include a look at his own assertions. Would it be too much to expect him to post warning signs of his own detourings? Readers of this particular effort are to be forgiven if they now wonder about what will happen when reveiwers begin to review themselves.

This reviewer's biases led him to welcome the searching essay (hitherto unpublished) on Korzybski. It is by far the most careful criticism that has yet appeared. Those who have found the formulations of general semantics useful in the several fields of speech as well as those who have found them of little use will find reasons for comfort. Black's concluding sentences are these: 'It would be a help to logicians, philosophers, and other champions of clarity of thought, if the foundations of general semantics received some house cleaning. And it is in the hope of encouraging such logical renovation that this essay was prepared.' This is not the place to assess the significance of his analysis. It is enough to say that unless students of general semantics can face up to his examples of 'lack of clarity and self-consistency' the purposes of dialectic will not have been served.

That a book devoted to criticism of linguistic considerations has finally appeared is a portent all by itself. When students come to analytical grips with an instrument so basic to civilized processes, we may yet find the means to its adequate use. When the story of that effort is written, a place will have to be found for the searching commentaries in *Language and Philosophy*.

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ELEMENTE DER LITERARISCHEN RHETORIK. Eine Einführung für Studierende der romanischen Philologie. Von Heinrich Lausberg. München: Max Hueber Verlag, 1949; pp. 93.

The most baleful portent of our times is neither the production of more efficient explosives nor the minatory activity of barbarian tribes on the peripheries of civilization, but rather the obscurantism, the progressive flight from rationality, manifest in our own society. One of the many aspects of this misology is a morbid aversion from analytic study of the processes of human thought and expression, i.e., formal grammar, logic, and rhetoric. As is, of course, only natural, such studies are disparaged by the pseudo-educational quackery now fashionable, in which the savage's lust for the irrational excitement of tribal dances and other collective movements is so successfully combined with the voodoo-doctor's shrewd sense that the market for his fetishes depends on the suppression or paralysis of critical intelligence in his victims. What is remarkable is that even among the literate these elementary subjects are not entirely in good repute. One encounters, for example, a strange regret that it is not possible to teach a language without grammar, as though exercise of the mind were a painful infliction; and many discussions of literature seem to avoid, by vagueness or circumlocution, use of such terms as enthymeme and anacoluthon, as though the anatomy of discourse had somehow become faintly indecent.

Opposing to contemporary prejudice an insistence that all sound literary criticism must begin with stylistic analysis, Lausberg has prepared the present manual specifically for the use of students of the Romance literatures. It is a logically organized and compendious outline of rhetorical terminology, including for the sake of completeness and general usefulness a number of terms which strictly belong to prosody or to grammar. Each figure is designated by both its Greek and its Latin names (when the latter is not merely a transliteration of the former), concisely defined in German and frequently also in French and Latin, and illustrated by an appropriate number of examples taken from Latin literature, which are often supplemented by examples gathered from Latin literature, which are often supplemented by examples gathered from French (including Old French), Italian, Spanish, and, occasionally, Greek (Homer and Plato). The adaptations of the standard figures to the linguistic peculiarities of the modern tongues are specifically indicated, e.g., (§ 21) the use of paragoge in Old Spanish to secure assonance. Since the work is not, of course, intended for classical students, the treatment of such stylistic elements as *clausulae* (§ 50) is rather perfunctory, and the Mediaeval *cursus* is described without reference to the rhythmic patterns of late Latin, which were both quantitative and accentual.

The design of a work of this kind excludes originality; its virtues are accuracy, lucidity, concision, and thoroughness. These Lausberg has attained to a high degree. If we must remark that the heteroclite *Achillii* (§ 22) is not properly an example of apocope, we must also observe that Lausberg carefully avoids such slovenly, if convenient, terminology as 'synesis,' which now seems to be in general use on this side of the Atlantic at least; he writes, as the meaning of the Greek word requires, κατὰ

στίνεσιν. It is unfortunate that so useful a term as stichomythia was omitted, and it would have been well to note the specialized meaning of ecphrasis (i.e., a separable and excursive description of a stock subject) which is indispensable if one is to describe the rhetorical vices of such writers as Sidonius, Laurence Sterne, and Victor Hugo. A very few other minor imperfections might be noted.

Lausberg's compendious manual is really a new type of collegiate textbook. Nothing similar seems to be available in this country at the present time, although it is probable that in no other Occidental nation is the average college student less acquainted with the elements of rhetorical terminology. An English translation of Lausberg's German text would undoubtedly be useful to all students who have a serious interest in Romance literatures; the addition of examples taken from the literatures of English and German would produce a handbook of general application to all modern languages. Such a publication might even be received with enthusiasm, for one suspects that many teachers of literature are now desperately weary of both the Romantic vagueness of impressionistic criticism and the puerility of Marxian chatter about 'social implications.' Thus the time may be propitious for a return to the less spectacular, but more definite, critical method which regards literature as an art based on the conscious and skillful use of the techniques of expression.

REVILO P. OLIVER.
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AFRICANISMS IN THE GULLAH DIALECT. By Lorenzo Dow Turner. Chicago: University of Chicago Press, 1949; pp. xi+317. $7.50.

The Gullah dialect is spoken by some 250,000 Negroes on the Rice Islands, off the coast of South Carolina and Georgia.

> [It] is [says Dr. Turner] a creolized form of English revealing many African languages spoken by the slaves who were brought to South Carolina and Georgia during the eighteenth century and the first half of the nineteenth. These survivals are most numerous in the vocabulary of the dialect but can be observed also in its sounds, syntax, morphology, and intonations; and there are many striking similarities between Gullah and the African languages in the methods used to form words.

These two quoted sentences are a germ outline of the entire book, in which are given discussions and illustrations to prove the points advanced. Turner lists approximately four thousand Gullah words and personal names, accompanied by their African verbal ancestors. The words and names are given in the alphabet of the International Phonetic Association, and the meanings in English.

Almost all writers on Gullah have said that the features of this dialect have come from English and are usually corruptions of English. In addition to demonstrating that most of the vocabulary and the sound-system of Gullah are of African origin, Turner shows also that this dialect has other features in common with the languages of Africa. Consider, for example, the following: Gender of a noun may be shown by prefixing to the noun [ʊmə], woman, and [man]; [ʊmə cɪkɪn], hen; [man cɪkɪn], rooster. Plural nouns often have the same form as the singular. Singular and plural verbs have the same form. A present-tense verb may refer to any time. Words are sometimes formed by using groups of words for some part of speech, by using reduplicative words, and by using onomatopoetic expressions: [ə bit ɒn dɪən], a mechanic; [ˈwɒɪtwɒɪt], very white; [ˈɲamɲam], to devour; [ˈpak ˈpak ˈpak], to knock; [ˈtata], father.

Many words in standard or colloquial English may well have come into our speech from Gullah, which, in turn, inherited them from Africa. Here are a few examples: [ˈbidi ˈbidi], a small chicken, *biddy;* [ˈguba], peanut, *goober;* [ˈɟabɒ], talkative (cf. Bambara [ˈɟabi], to talk back, and English *jabber);* [ˈɟiga], a chigger, *jigger;* [ˈɟug·ɟuk], disorderly (used in compounds—*juke-box, juke-house);* [kuʃ], corn-meal dough sweetened and fried, *cush;* [ˈkuta], a tortoise, turtle, *cooter* (cf. *coot,* American dialect, to copulate); [ˈpɪnda], peanut, *pinda;* [ˈpoɟo], heron, *poor joe;* [ˈʃindu, ˈʃɪndʊ], a dance, noise, *shindig, shindy;* [ˈtabi hʊus], a house made of cement, oyster shells, etc. (see *tabby, 6,* in *Oxford Dictionary* and introductory comment on *tabby);* [tot], to carry, *tote;* [ˈwudu], witchcraft, sorcerer, *voodoo* (cf. Ewe, etc. [vodu]); [jam], a sweet potato, *yam.* Readers further interested in the influence of Gullah on English should consult Dr. M. M. Mathews's *Some Sources of Southernisms* (University of Alabama Press, 1948).

The fact that the Gullah dialect is of twofold origin—English and African—is well illustrated in the use of names. Children are usually given both an English name, used at school and among strangers; and an African name, used

among relatives and friends. Despite the fact that Turner has recorded over three thousand of these African names and that they are of immense linguistic and historical significance, almost no other writer has found any of them, or paid any attention to them if he has found them. These names often reveal much of the African background of the Gullahs. They may show something of the religion: ['fatima], from Vai, 'daughter of Mohammed'; ['atini], from Yoruba, Mohammedan Monday; [bi'rahima], from Mandingo, 'Abraham'; ['gibril], from Mandingo, 'Gabriel'; [fa'tosī], from Yoruba, 'Ifa [the Yoruba god] is worthy to be worshiped.'

Dr. Turner found several Gullahs who could count in some African language, though they usually did not know which language it was. Here are numerals from one to nineteen, coming originally from the Fula tongue: [go], 1; ['didi], 2; ['tatə], 3; [ndɪ], 4; [ɟe], 5; ['ɟego], 6; ['ɟedidi], 7; ['ɟetatə], 8; ['ɟendɪ], 9; ['sapə], 10; [ˌsapə'go], 11; [ˌsapə'didi], 12; [ˌsapə'tatə], 13; [ˌsapə'ndɪ], 14; [ˌsapə'ɟe], 15; [ˌsapə'ɟego], 16; [ˌsapə'ɟedidi], 17; [ˌsapə'ɟetatə], 18; [ˌsapə'ɟendɪ], 19. The reader cannot escape noticing the euphony of these numerals and the logical way in which they are compounded.

The book contains twenty-eight pages of Gullah songs, narratives, descriptions, etc., in phonetics, with accompanying literal translations in English. A short passage will illustrate connected discourse: [den dɪ mɒse ca mi ʌp ə hɒɪ hɪl· an wɛn ɒɪ ɟit ʌp· dɛ bɪn ə gret· big wɛɪt hɛus· an wɛn ɒɪ ɟɪt in· ɒɪ si tu · · · enɟəl · · · an ɒɪ si wʌn · · · flɪŋ ʌpm ə big bɒɪbl· an ɒɪ jeri bʌkrə sɛ· 'hɛstə'· i sɛ· 'unə sol də sɛt frɪ an unə sɪn fəɟɪwm'·]

Dr. Turner has set a good example for others who would collect and study a dialect: accept no one else's theories, but study thoroughly the background of the speech and the speech itself firsthand; use all good methods of collecting material—questionnaires, phonograph records, spontaneous interviews; live among the speakers and gain their confidence; discuss their language with them.

Besides being immensely valuable to lexicographers and phonologists, this book should prove valuable also to historians, sociologists, anthropologists, and onomatologists.

GEORGE P. WILSON,
Woman's College of the
University of North Carolina

A WORD GEOGRAPHY OF THE EASTERN UNITED STATES. By Hans Kurath. Ann Arbor: University of Michigan Press, Studies in American English, No. 1, 1949; pp. xi+88+163 maps. $4.00.

This book represents a distillation of some of the materials collected by the Linguistic Atlas project in the past twenty years. It supplements the *Handbook of the Linguistic Geography of New England* (1939), the *Linguistic Atlas of New England* (1939-43), and numerous shorter contributions by Professor Kurath, the director of the project, and other Atlas workers. The maps, which constitute two-thirds of the material of the book, are the heart of the matter; the textual third discusses the reasons for the geographical divisions, the historical backgrounds of these divisions, and other material designed to make the maps usable. The maps themselves show the Atlantic Coast from Portland, Maine, to Charleston, South Carolina, with state boundaries and principal river systems, but without the extra topographical details of the New England *Atlas*.

There is much detailed information. Figure 120, for instance, shows the *cruller* country, the *fried-cake* country, and the localities where other terms are used. Figure 17 shows the eastern boundary of *poke*, where the coastal folk begin to use paper *bags* or *sacks*. Many of the maps show the distribution of more than one lexical item. The first forty-three maps show isoglosses; the remainder, individual occurrences of words and phrases. Some of the isoglosses are, unfortunately, difficult to read; the beginning student will not always be sure whether a particular lexical choice belongs on one side or the other of a complex isogloss; this difficulty will be especially apparent in Figures 18, 34, and 43. Nevertheless, the conscientious student of American sociological and linguistic backgrounds will find the book rewarding.

In so big a project as the Atlas there are bound to be certain items of procedure with which critics can find fault. The following items represent some personal doubts on the part of the present reviewer. First, the volume has been published too soon; material for certain areas in New York, South Carolina, and Georgia was not available. A more complete coverage could have been made by waiting for field reports of Dr. Raven I. McDavid, now available, I believe, for New York and South Carolina. Secondly, the statistical reliability of the data is at least open to question. The number of informants for the entire eastern area totals only about 1200, in most instances only

two to the county. No matter how carefully chosen, each informant is likely to have personal usages which set him off from local or regional usage, and which can be discovered only by comparing his usage with several other persons. Furthermore, the methodology differed in that New England was covered by a corps of field workers and the rest of the coast by one man, the late Dr. Guy Lowman. Since all data have to be filtered through the field worker, the New England data is obviously of a different sort from the rest. Fine shades of distinction are, of course, more applicable to phonetic than to lexical items, and this criticism is thus more applicable to the project as a whole than to the *Word Geography*.

Certain criticisms of the *Word Geography* itself may, however, be made. Throughout the text and on many of the maps are numbers in parentheses referring to Atlas work sheets. For the occasional reader who has access to the work sheets these numbers may be useful. To the *Geography* itself they add nothing, and in the glossary (pp. 81-87) they become a nuisance, since there are so many more of them than there are references to the maps. Indeed a good half, I should guess, of the glossarial entries refer only to the work sheets and not to the maps. There is thus no proper index to the book. Nor is there an adequate bibliography. The few footnotes scattered through the text refer to historical and cartographic items. Nowhere in the book is there any reference to the vast amount of work in American linguistic geography that has been done by independent investigators outside the Linguistic Atlas project. Greet's 1931 reports on coastal speech and the vast amount of reporting on Southern Mountain (South Midland in this book) speech from Horace Kephart to the present certainly deserve mention. Kurath should not give the impression that he's tilling virgin soil, no matter how much more systematic his approach may be than that of his predecessors.

C. K. Thomas,
Cornell University

THE GOLDEN NIGHTINGALE. Essays on Some Principles of Poetry in the Lyrics of William Butler Yeats. By Donald A. Stauffer. New York: The Macmillan Company, 1949; pp. 165. $3.00.

STUDIES IN POETRY. An Introduction to the Critical Reading of Poems. By Neal Frank Doubleday. New York: Harper and Brothers, 1949; pp. xxiii+380. $2.25.

In the study of poetry, whether for silent enjoyment or for oral interpretation to others, one question that will not down is the question of how far the poet's meaning and intention may be communicated to a reader, and on to an audience. Since poets are very specially constituted creatures, and since all of us differ from each other in our experiences and susceptibilities, it may be argued, and frequently is, that no one can be expected to understand a poem completely and that for its appreciation each hearer is entitled to write his own ticket.

This denial of communicative efficacy in poetry may find some encouragement in Professor Stauffer's amplified lectures on Yeats, though he does not intend, I think, to give such encouragement. Yeats's art and philosophy are represented as so complex and so special that they would seem to be beyond the grasp of the ordinary lover of poetry. Yeats's theory of poetry centers upon the symbol,' says the author; and a little later, 'poetic symbols cannot be controlled; they cannot be limited; they cannot be explained.' Well may he ask, 'How, then, may a practicing poet proceed?' His answer is, 'Perhaps only in hope and prayer.' Well may *we* ask, How, then, is the amateur student of poetry to proceed? Professor Stauffer says that Yeats 'produced the greatest poems of our lifetime,' and 'elevated the possibilities of the lyric to hitherto unrealized heights.' But he admits that 'there are many personal symbols in Yeats's poems, undoubtedly vivid to him but not transferable to most of his readers,' and though he insists that the best of them 'need not float upon a bottomless quagmire of annotation,' the effect of these brilliant lectures is to make one wonder whether he will not have to include Yeats with those modern poets 'who construct puzzles from their unique experiences which only an omniscient God can unriddle'—or only a scholar as patient and thorough in research as Professor Stauffer.

On the communicability of poetry Professor Doubleday is definitely encouraging. He assumes, and not merely assumes but demonstrates, that poets mean to communicate and that they can be understood. He admits that 'we comprehend a poem with what we bring to it,' but he points out that 'if a poem is successful, the poet must have been successful in predicting what common ground of experience his readers share.' He admits the necessity of divergent reactions and interpretations among readers, but he poses these questions for the rugged individualist: 'Is my reading of the

poem so peculiar to my temperament or special background of experience that I cannot expect others to have an understanding of the poem like mine?' and 'Does my interpretation rise from my ignorance or my carelessness?'

Studies in Poetry is, as the blurb on the dust jacket claims, 'A realistic introduction to the critical reading and analysis of 165 poems by diverse poets from many ages.' In critical method 'the poems come first, and instruction in the principles of poetry comes through the reading and discussion of particular poems.' Where needed information about the poems is such as the student cannot be expected to have, the author supplies it and tells where additional information can be found, but he throws upon the student the task of interpretation and appreciation, guiding and stimulating him by skillfully chosen questions.

Two other conspicuous merits of this book, and one serious defect, call for comment. The first merit is the author's remarkably deep and wide scholarship and his skillfully unobtrusive employment of it. He has illuminated for me many poems with which I have long been familiar and enriched my appreciation of them. A second merit is his demonstration of the oneness of poetry. Epigrams from the Greek Anthology and the ancient Song of Deborah are shown to be similar in content, method, and purpose to verses from the current *New Yorker*. The student will finish this book with an understanding that poetry is all one stuff, whether written by Meleager, Dante, or Spender, and he will know what that stuff is.

The great defect of this study, especially for teachers of oral reading, is the author's seeming indifference to the aural quality of poetry. There are splendid chapters on imagery, allusion, metaphor, irony, and paradox, but rhythm is not adequately treated and scant attention is given to alliteration, assonance, rhyme, and other *sound* elements in poetry. Students are urged to read the poems aloud, but chiefly to promote understanding, and it never seems to occur to the author that they may wish to communicate their appreciation of a poem to others by reading it aloud, or that one of the best tests of appreciation is oral reading. Apparently a poem is something to be got through the eye, not through the ear.

Nevertheless this would be a valuable auxiliary textbook for any course in oral reading that includes poetry and it ought to be on the desk of every teacher of oral interpretation.

W. M. Parrish,
University of Illinois

TRAVELLING TONGUES. By Kenneth Harris. London: John Murray, 1949; pp. 215. 8s 6d.

For thirty years the precocity of visiting Oxford debaters has been celebrated. Shortly after appearing on our campuses, in horn rim spectacles and the blush of youthful genius, they turn up in Parliament or in influential posts in the foreign service. But the group of 1947-48 has achieved the ultimate; one of their number has written a book on their peripatetics. It is subtitled Debating Across America.

As people in forty-three states and sixty colleges well know, the Oxford Union representatives of two years ago were a mature crew. All had seen war service, all had been through the struggles of postwar Britain. (The author was 28 when he visited.) They not only debated such motions as 'social and economic arguments for the nationalization of basic industries,' but lectured on such asides as The Church of England, and British Humor. They were an eager lot, seemingly more warmed by sight of an innocent American audience than by a table of unrationed food. The group was composed of the Hon. Anthony Wedgwood Benn, ardent laborite and reformer, Sir Edward Charles Gurney Boyle, urbane and humane conservative, and the author, Mr. Kenneth Harris, detached wit and journalist. The tour lasted five months from shore to shore.

The book is intended to reveal something of America to the British reader. The idiom and concern are British. Ticket windows are 'booking offices,' cokes become 'elevenses,' overcoats, 'warms,' and reckonings are in pounds. The notes follow no spatial or geographical order, but are assembled under topics such as Americans Debate, Americans at College, racial relations, Anglo-American understanding, and even Hollywood—matters an Englishman might be curious about. Names, places, and colleges are concealed; an air of purely coincidental relationship between actuality and reporting carries through the book. Few American hosts will be able to discover how they were regarded by their visitors.

In a laudatory preface, Arthur Bryant, sometime lecturer in American history at Oxford and London, likens an earlier discoverer of America to the author: 'he sees the new world with the same sense of wonder as Christopher Columbus.' Whether or not Harris be a second Columbus, certainly he is no Charles Dickens or Fanny Trollope disembarking in high hope and returning disillusioned and indignant. But he is British enough to presume that anyone

varying from old world custom must assume the burden of proof. So a polite eyebrow is raised at the self-conscious culture in America, and especially at the 'technical' treatment of 'Speech.' Polite bewilderment accompanies notations concerning a QUARTERLY JOURNAL OF SPEECH, courses in the theatre, classes in phonetics—and most wonderful of all, instruction in debating. American colleges seem to teach things Oxonians would learn just by themselves, would 'pick up as they go along.' Genuine admiration is reserved for a Broadway spieler of hair lotion, speaking earnestly and without benefit of a little tin box of notes culled by a speech staff. 'As an orator he was better than any of the 150 debaters.' A colleague confirms the judgment: 'I wouldn't care to try and rebut him.'

The book has many short, witty penetrations into academic life and the American way. Speaking of the singing at a sorority dinner, the author notes: 'The contrast between the frank, sensible, grown-up, healthy charm of these girls and the halfbaked, adolescent fantasy of their song was something I could never understand.' Of American children: 'They horn in on the conversation almost as soon as they can talk.' Of the great American parliament: 'Sometimes they just talk in Congress to see what people back home will say.' Less entertaining are composite conversations designed to express American ideology. A southern farmer is represented by a five page harangue which seems a combination of Norman Thomas, Wendell Willkie and Henry T. Buckle.

Throughout the book the omnipresent is the Professor of Speech. He it is who meets the debaters at the train, escorts them through teas and receptions, and often as not bundles them all into his dilapidated car and transports them to their next stop. He presides at the debates, and having gathered his who's who notes a bit hurriedly, attributes to Ed Boyle the achievements of his distinguished father, and has the debater Chairman of the Balkan Commission at an age a bit of thinking would show to be two. Even at the football game, the voice exhorting over the public address system is that of the Professor of Speech.

Some things fanciful and inaccurate appear: a good football coach is paid more than any ten professors; Senator Huey Long was mowed down while governor; a football team is permitted only three downs to make its yardage—a crucial misunderstanding which may require a generation of visiting Oxford men to explain. Whether for this or lesser purpose, the Oxford debaters will always be warmly welcomed. *Travelling Tongues* should help to reveal to the British some vagaries of American life and *speech*. The book will probably be most useful here in showing what about us most impressed a sensitive young Englishman with a tongue and a pen.

RICHARD MURPHY,
University of Illinois

STAGE TO SCREEN. Theatrical Method from Garrick to Griffith. By A. Nicholas Vardac. Cambridge: Harvard University Press, 1949; pp. xxvi+283. $6.00.

Dr. Vardac's *Stage to Screen* is an excellent and much needed addition to our shelf of books that help us to understand the nineteenth century theatre, especially in the U.S.A., and the rapid widespread replacement of the 'popular' and the 'provincial theatre' by the motion-picture. Naturally enough, perhaps, the conventional treatments of the American theatre are preoccupied with drama, and with tracing the most worthy literary backgrounds and accomplishments of workers in our theatre during a century when the theatre and workers and writers in and for the theatre were not quite respectably employed, and were hardly protected, let alone encouraged by the law. Into the 1890's your mechanical stage effect could be more readily protected by patent and possession than could the value of your play by copyright.

The interest in the visual aspect of the theatre, the telling of stories by pictures, plus the mechanical ingenuity typical of Americans, equipped our stage with astonishingly varied, vivid and in considerable part, convincing effects, which made the nineteenth century melodrama the startling and popular form of entertainment, if not drama, that it was. And no book known to the present reviewer has collected such a wealth of analyses, stage directions, and descriptions of these effects as does *Stage to Screen*, nor has any related these picturizations of screen and stage so clearly and so soundly; nor with such fine illustrations running from early woodcuts and lithographs to relatively contemporary and handsome photographs.

As this whole impulse toward pictures was so characteristic of the nineteenth century, and had so many approaches, this reviewer would have liked more attention to the panoramas, the dioramas, their 'aesthetic,' their devices, their lighting, their transparencies, their adap-

tations to the stage; plays like Dunlap's *Trip to Niagara,* devised to use and display them. But we cannot have everything in one book, and here is very much, excellently ordered to illustrate the history and development of our stage and screen.

Not except indirectly a book on our drama, but a splendid one on the subject it sets itself, our *stage* and our *screen.*

And very handsomely gotten up by the Harvard University Press. Incidentally, you will feel that the pictorial and prompt-book collections have been very thoroughly combined for you!

A. M. DRUMMOND,
Cornell University

ACTORS ON ACTING. Edited with Introductions and Biographical Notes by Toby Cole and Helen Krich Chinoy. New York: Crown Publishers, 1949; pp. xiv+596. $5.00.

Miss Cole and Mrs. Chinoy have here compiled a collection of 'views' on occidental actors and acting ranging from a Platonic dialogue to Mr. Lindsay's Confessions of Father Day, which something over a year ago graced the pages of the Theatre Section of the *Times.* The selections are arranged chronologically and nationally under thirteen section-headings, with introductions to each section suggesting 'the historical context of the achievement of the actors represented and the genesis of their ideals and practices.' There are also introductory biographical sketches for the separate entries within the sections.

This is of course a useful book for the actor and the student of acting, if only because it draws together in a single volume at least a taste of acting theory and practice through the ages, and particularly since, as I take it, there is at the moment no other book like it. Its closest counterpart, in another field, is Barrett H. Clark's *European Theories of the Drama.* One of its potential values is the likelihood that it will stimulate students and other readers to trace many of the necessarily limited quotations back to original and/or more extended sources.

Much of the material is substantial though not unfamiliar. Here are Aristotle, Cicero, and Quintilian; Di Somi and Riccoboni; Flecknoe on Burbage; Diderot and Coquelin, Antoine and Copeau; Goethe, the Meininger Duke, and Reinhardt; Shaw and Craig and Granville-Barker; Jefferson and Gillette; Stanislavsky and the Russians. About a hundred other items, on varying levels of interest and practicality, complete the volume. Several of the pieces were especially translated for present purposes; and three (by Stella Adler, Jose Ferrer, and Erwin Piscator) were written specifically for *Actors on Acting.*

A bibliography of more than a thousand entries is included; and a cross-reference index is appended, listing fifty main heads. These last are unhappily titled 'fifty fundamentals of acting,' though some of the fundamentals turn out to be Profession of Acting Defended, Personality On and Off the Stage, Long Runs, Film Acting, and Expression of Eyes. The bibliography is qualified by the editors as containing only such entries as 'contribute specifically to the history, theory, and practice of acting,' and as representing 'those works encountered in American libraries.' There is a general index of seventeen pages.

Comprehensive and valuable as the compilation is in general, there is inevitably the effect of bits and snippets here and there. In some cases the introductory sketches take up about as much space as the original material; in others, the briefly-quoted material is decidedly anecdotal and unsubstantial. Despite the editors' disclaimer in their general introduction, actors do not always write cogently and significantly about their work, and their published views do not always go to the heart of histrionic theory, technique, and practice. As a matter of fact, a good deal of the cogent and significant writing in the present volume has been done by critics, directors, and other non-actors (or by actors who had had additional theatrical experience); and the very title of the book, *Actors on Acting; The Theories, Techniques, and Practices of the Great Actors of All Times as Told in Their own Words,* is in some degree misleading. But there is a lot here for the money.

H. DARKES ALBRIGHT,
Cornell University

THE IDEA OF A THEATER. By Francis Fergusson. Princeton: Princeton University Press, 1949; pp. xiv+240. $3.75.

Great plays have their roots in those basic beliefs (myths) and practices (rituals) of each period which are expressed in action. Such plays spring from the center of the life of the times and reflect a totality of experience. To view the drama of the Western world with the aim to select plays which establish landmarks in tradition requires a broad and comprehensive attitude toward the theatre. This view must include the ability to assess the play in terms of action and in the scope of the rich traditions of the playhouse. Mr. Fergusson has this point

of view. He sees the plays of Sophocles, Shakespeare, and Cocteau against the pictorial tapestry of each period, as well as from the point of view of their dramatizations in the theatres at Athens, London, and Paris. The term 'idea of a theater' is to suggest this broad approach to drama, and the aim of the book is to aid the reader 'to understand the masterpieces of drama at its best, and to get our bearings in our own time.'

Mr. Fergusson has assumed a large order and, of necessity, has had to apply arbitrary limitations both to the selection of plays and to the discussion of stage traditions. The essays in this study are arranged in two parts. Part One includes Sophocles' 'Oedipus,' the tragic rhythm of action which 'takes the form of reason as well as passion'; Racine's 'Bérénice,' in which the action is essentially rational; Wagner's 'Tristran und Isolde,' where action is passion; and 'Hamlet,' which is an analogy of action. Part Two, which purports 'to get our bearings in our own time,' is wisely entitled Partial Perspectives of the Modern Theater, and has three divisions: modern realism, theatricality, and poetry. Ibsen's 'Ghosts' and Chekhov's 'The Cherry Orchard' represent the 'limitations of this paradoxical theater, which pretends to be not art but life itself.' Shaw's thesis plays and Pirandello's 'Six Characters in Search of an Author' achieved

> the restoration of the ancient magic of "two boards and a passion," frankly placed in the glare of the stage lights and the age of the audience. In both theaters, the human is caught rationalizing there in the bright void.

Eliot's 'Murder in the Cathedral,' Cocteau's 'The Infernal Machine,' and Obey's 'Noäh'

> were seeking precisely to expand the awareness of the audience, to transcend the narrow shrewdness of the modern city, and to comprehend human life in the wider perspectives of ancient sources . . .

While Mr. Fergusson has ably noted the shortcomings in dealing with modern drama, each reader will have his own list of omissions and substitutions. In particular, he may lament the absence of American plays, and he may wish to add to Mr. Fergusson's three categories. The fact that 'none' of the plays in Part Two 'aspires to the absoluteness and finality of the ideal theaters of Racine or Wagner, each of which is implicitly *the* theater,' is placing a pretty rigid indictment upon modern drama. However, it is doubtful whether the complexity and diversity of modern living could or should produce *the* theatre.

Mr. Fergusson has further noted that the plays, particularly in Part Two, were nurtured in a closely integrated theatrical group or organization, and that American attempts to foster art theatres similar to Continental models have been uneventful. It is well to remember that many previous attempts to form art theatres in this country have resulted in too great a concentration in one locality, and consequently the group has not had a representative national background. However, the Provincetown Players and Group Theatre both supplied scripts which might have been mentioned in this study. Decentralization of the theatre, together with the rapid rise of the educational and community theatres, may bring the picture into focus.

The Idea of a Theater is basically sound in applying a broad mirror to catch the reflection of a play, and the study should come to the attention of all serious theatre people.

JOHN H. MCDOWELL,
Ohio State University

STAGE MAKE-UP. By Richard Corson. (Revised edition). New York: Appleton-Century-Crofts, Inc., 1949; pp. vii+211. $3.50.

For many years published materials on stage make-up followed the stereotyped form of the typical cook book. Recipes for the application of make-ups for various standardized types of stage characters were presented with little or no regard for the variations in actors' faces, or for the great variety of stage conditions under which make-up is commonly observed by audiences. In 1942 Richard Corson's initial edition of *Stage Make-Up* was one of the first publications to depart from this traditional list of formulas. His approach takes into account the fact that the skillful application of make-up requires a creativeness involving individual perception and judgment.

The second edition of *Stage Make-Up* is thoroughly legitimate in terms of its improvement over the first. There are fourteen chapters covering such old and new topics as Lighting and Make-Up, Character Analysis, and Rubber Prosthesis. Each chapter ends with a number of practical problems for directed practice; and the book is adequately illustrated with photographs and drawings.

Mr. Corson makes no pretence of having delivered the last word on make-up. In his conclusion he says: 'You have not now learned

to do make-up. You will never have finished . . . Do not be afraid, then, to discard materials or techniques suggested by books and teachers of today in favor of something better which may appear tomorrow.' Mr. Corson is, quite evidently, an artist who expects his readers to be artists rather than slavish imitators of himself or any other master.

CARL B. CASS,
University of Oklahoma

CHILDREN WITH MENTAL AND PHYSICAL HANDICAPS. By J. E. Wallace Wallin. New York: Prentice-Hall Inc., 1949; pp. xxii+549. $5.00.

This book is a compendium of information about children afflicted with mental and physical handicaps. In every section one finds the results of Dr. Wallin's long and distinguished association with and contribution to the field of clinical psychology. The first half of the book is devoted to mental defectiveness, its definition, characteristics, etiology, its bearing on ~~e~~ducability, socio-vocational competency, etc. So extensive is the material in time and space that one is tempted to call it a 'ready reference' rather than a textbook. Dr. Wallin presents an historical treatment covering thirty-five years of research in the complex subject of mental defects. It is a handbook, also, in its spatial relations. Each major research is reported in some detail, but the author rarely presents his conclusion on the validity of the results. It is, in short, an encyclopedia of information on mental ratios, curves of distribution of intelligence, scales of intelligence, quantitative concepts of mental age, the relation of mental deficiency to mental disease, the role of eugenics, the influence of social and educational environments on the intelligence quotient, etc.

In the latter half of the book, Professor Wallin treats special clinical entities which may have mental and physical defects as sequelae: endoctrinopathic disorders, biochemical or metabolic disturbances, epilepsy, encephalitis, cerebral palsy, poliomyelitis, microcephaly, hydrocephalus, and syphilitic brain defects. In each disease entity, genesis, symptoms, sequelae, and psycho-educational rehabilitation are discussed in some detail. Footnotes, bibliographic references, and annotations are extensive.

In the opinion of this reviewer, the great defects in the books are its organization and style. Both leave much to be desired. Prolixity, repetitiousness, ambiguous phrasing, and a loose organization which frequently 'gives at the seams' contribute to confusion and fatigue in the reader's mind. Despite these drawbacks to readability, speech psychologists and correctionists will find it a useful reference.

MILDRED F. BERRY,
Rockford College

PUBLIC SCHOOL AUDIOMETRY. Principles and Methods. By Loraine Anson Dahl. Danville, Illinois: The Interstate Printers and Publishers, Inc., 1949; pp. 290. $3.00.

CLINICAL AUDIOLOGY. By Maurice Saltzman, M.D. New York: Grune and Stratton, 1949; pp. xiii+195. $5.00.

The appearance in the past two years of a number of publications concerned with hearing problems is an encouraging sign to persons engaged in research and training programs in the field of hearing. Publications are indications of a growing interest, and at the same time serve to stimulate further interest in the subject at hand. The purpose of both of these volumes is the coordination of techniques and knowledge with the goal of improving the status of hearing conservation and treatment of the hard-of-hearing and the deaf.

Public School Audiometry is directed primarily to the person employed to conduct hearing surveys in the school systems at the primary and secondary levels. Its greatest contribution lies in the carefully outlined program of procedure which the author sets down as an example to the neophyte. The opportunity to benefit by Mrs. Dahl's years of testing experience is certainly of value to the individual setting out on a testing program for the first time. Many of her suggestions are not found in technical manuals for operating audiometric instruments, nor in university courses in audiometry. They are the facts which are learned the hard way in the life of the average public school audiometrician. One would certainly agree with and underline Mrs. Dahl's thesis that a hearing testing program should have as a vital and essential part of its objectives the proper medical and educational follow-up work, and not stop with the mechanical testing procedure. Unfortunately those portions of the book which do not deal with specific procedures contribute very little. These sections suffer from incompleteness due primarily to the fact that they are not up to date. Most references date back earlier than 1944; hence there is a serious omission of recent studies and developments. Another weakness of the book is its physical makeup. There is no table of contents, and the index, in terms of its usability, might as well have been omitted.

It is frequently frustrating to find no mention of the subject sought on the page to which the index has referred. This book will be received warmly by the public school hearing tester, but will be a disappointment to the experienced audiologist.

Clinical Audiology is a presentation of information from the observations of the otologist in the clinical situation. The author is Assistant Professor of Otorhinology, Temple University School of Medicine, and Associate Otolaryngologist, Mount Sinai Hospital, Philadelphia. The volume consists of 185 pages divided into five chapters: Sound and Noise, Hearing, Deafness, Hearing Tests, and Hearing Aids. Obviously, all these subjects cannot be handled in a comprehensive manner in 185 pages. Saltzman merely presents a brief survey of the various topics mentioned above. It should also be noted, in contrast to *Public School Audiometry*, that this volume is more technical in nature and requires background information for an understanding and proper evaluation. For example, there are statements which are open to question in the section dealing with Sound and Noise. Whereas the naive reader will accept the statements as facts, the acoustically sophisticated reader is able to sift these out and question them. Generally speaking, Saltzman's greatest contribution to persons not in the medical profession is his chapter on Deafness, in which the otologist's observations are noted on a great variety of medical entities with hearing involvement. Even here, however, the treatment is cursory. This is not to be construed as a criticism of the book. It simply points out the limitations of its scope, and indicates that it is not so much a source book of information as a review or survey of the subjects mentioned above.

RUTH STEER,
M. D. STEER,
Purdue University

ACUTE LARYNGOTRACHEOBRONCHITIS. By A. Harry Neffson, M.D. New York: Grune and Stratton, 1949; pp. vii+197. $5.00.

This book was written for the physician, particularly for the general practitioner, the pediatrician and the otolaryngologist, to equip him with a better understanding and methods of medical and surgical management of acute laryngotracheobronchitis. For the speech therapist who treats patients with dysphonia, it should be requisite reading for background material. The sequelae to this disease of possible hoarseness and tendency to misuse the voice and need for speech therapy are not mentioned, but this is to be expected since the medical and speech professions have worked independently for the most part. The only reference to dysphonia is the designation of hoarseness as a symptom.

The author begins by requesting a critical reexamination of the physician's traditional ideas concerning so-called 'croup,' that acute laryngeal obstruction which may be caused by infections other than diphtheria. Acute laryngotracheobronchitis is not a distinct clinical entity, but a symptom-complex with its manifestations depending both upon the causative organism and the extent and type of involvement of the respiratory tract.

The chapters explain thoroughly the incidence of the disease, the pathology, bacteriology, symptomotology, diagnosis, differential diagnosis, treatment, implications, prognosis, and mortality statistics. Particular attention is given to supraglottic laryngeal edema; tension pneumothorax and mediastinal emphysema after tracheotomy; and obstructive laryngitis associated with exanthemata.

The incidence shows that this disease is not rare. One example was the fact that between the years 1931 and 1940, 1,360 patients with nondiphtheric infectious obstructions of the larynx, trachea and bronchi were admitted to Willard Parker Hospital in New York City. Diphtheric immunization resulted in a marked decrease in the number of cases of diphtheritic croup from 60% of acute laryngeal obstruction being due to diphtheria at the same hospital in 1929 to 10% in 1939. The incidence of diphtheria, however, has increased during the past five years.

The rationale of treatment has as its aim to improve or prevent the occurrence of a failing, decompensating respiration. This is beyond treating the usual ill effects caused by infections in general, such as toxicity, dehydration, fever of high degree, shock, and the other usual concomitants. The primary aim is accomplished by medical treatment alone in most cases. In the others it is necessary to use operative measures. Depending upon the specific indications, such measures are aspiration (suction), intubation, and tracheotomy. These medical and surgical methods are discussed as well as postoperative care.

GEORGIANA M. PEACHER,
Temple University Medical School

YOUR CHILD'S SPEECH AND HOW TO IMPROVE IT. By Amy Bishop Chapin and Ruth Lundin. Cleveland: The Press of Western Reserve University, 1949; pp. 30. 75c.

This thirty-page pamphlet is designed for parents to use in improving or correcting the speech of their young children. It includes: a consideration of the factors important in the normal development of speech; an analysis of the causes of faulty speech; general suggestions for helping the child improve his speech; a short test of articulation; diagrams and descriptions of the correct tongue positions for ten pairs of sounds; word lists, stories, and rhymes using these sounds; and some suggested games to motivate the child to better speech performance.

There is undoubtedly a need for speech materials for the parents of young children, but the reviewer feels that this pamphlet does not meet the need. It attempts to take the materials and techniques which are ordinarily used by the trained speech correctionist and place them in the hands of relatively untrained persons. The parents most likely to use a book such as this are those who are already concerned and anxious about the child's speech. Therefore, a careful discussion of the most desirable attitudes towards the speech deviation is necessary. Although the authors recognize this, the pamphlet is written in an informal, chatty, and indirect style which, unfortunately, has the disadvantage of referring so casually to some of the basic attitudes and concepts that they appear incidental and unimportant. Used in close cooperation with a speech expert who points up the important parts, it would probably be satisfactory. If, however, it is to be used by parents without this expert guidance, more discussion of several areas, and particularly of the important attitudes to be developed in correction, is mandatory.

The words making up the articulation test are well selected, but the pictures are inadequate. They are sketchy, vague, often difficult to identify, and their arrangement is cluttered by the script—not manuscript or printing—which meanders over the page. In order to avoid basing my opinion completely on *a priori* judgment, I gave the test to two five-year-olds, one of average and one of very superior intelligence. Of the sixty pictures in the test, twenty-two were incorrectly identified by one child, and thirteen by the other. Twelve of the same pictures were incorrectly identified by both children, although the words they illustrate were familiar.

MILDRED C. TEMPLIN,
University of Minnesota

THE COMMAND OF WORDS. By S. Stephenson Smith. (Second edition). New York: Thomas Y. Crowell Company, 1949; pp. xii+305. $3.50.

This volume is a revision of the first edition published in 1935. Its aim is to increase 'word-power in writing, reading, and speaking.' An attempt has been made 'to bring mathematics to bear on linguistics' by citing the work of Thorndike, Lorge, Fries, Flesch, Korzybski, *et al.* The author believes that the traditional vocabulary building techniques of reading good authors, study of words in selected passages, and attention to denotation and connotation of words in context can be explained 'by advances in the methods of word-study which make possible a planned systematic attack on the problem of building up vocabulary to the 30,000-word level needed to read the Great Books.'

The 'planned systematic attack' is discussed in chapters devoted to Choosing a Dictionary, Word-Families and Word-Building, Word-Meanings—Past and Present, Synonyms, Slang, Jargon, and Special and Technical Vocabularies. A chapter on Conversation and another on After-Dinner Speaking are intended to provide the carry-over into actual speaking situations. Throughout the 'planned systematic attack' considerable emphasis is placed on learning basic lists of Latin and Greek roots, prefixes, and suffixes.

Smith writes in a lively style, and to a large extent succeeds in popularizing, without commiting the common popularizing sin of inaccuracy. This reviewer was bothered, however, by several aspects of the book.

The first is the great stress placed upon the acquisition of conversational *techniques*, while the need for the conversationalist to have something interesting or worthwhile to say is given too little attention. Second, in the chapter on After-Dinner Speaking, the reader learns that 'by throwing the voice high in the head, so that the vibrations of the vocal column of air are felt against the E-bridge in the nose . . . amplification of tone can be achieved.' For those teachers in the habit of dealing with concepts such as 'E-bridge in the nose' and 'throwing the voices high in the head' such advice may be of interest. It is probable that the majority, however, will find little of value in this discussion. Third, some readers might assume that

because statistical studies are mentioned in the book, the system of 'increase in word-power' has been statistically validated. This is not the case. The system—not original with Mr. Smith, incidentally—does suggest one possible approach to vocabulary building. But until the technique has been systematically tested, little can be said about its effectiveness.

JACK MATTHEWS,
University of Pittsburgh

PORTFOLIO OF TEACHING TECHNIQUES. New Facts and Techniques to Invigorate Classroom Teaching—Including Tested Practices in Group Dynamics for the Classroom Teacher. Edited by the Staff of the *Educator's Washington Dispatch*. New York, New London, and Washington: Educator's Washington Dispatch, 1949; pp. 31. 75c.

TWO LESSONS OF GROUP DYNAMICS. So You Appointed a Committee. When a Schoolman Runs a Conference. By the Staff of the *Educator's Washington Dispatch*. New York, New London, and Washington: Educator's Washington Dispatch, 1948; pp. 16. 25c.

In these two well-publicized pamphlets, the concepts of group dynamics are translated into the parlance of the professional educator. Though the two items take scarcely more than an hour to read, the publisher testifies that 'every member of the teaching profession will benefit from the information. . . .' The authors (J. Murray Lee, Dorris May Lee, Herbert A. Thelen, Mildred Sandison Fenner, and others not identified) discuss classroom and committee procedures in a language, style, and make-up designed especially for the mentally sluggish. Indeed, the editors of the *Educator's Washington Dispatch* give little evidence of respect for the intellectual capacity of their subscribers. Few paragraphs have more than three sentences; bold type and other typographical devices take the place of coherent transitions; and frequent inserts keep the reader reminded of his responsibilities. Thus, in the *Portfolio*, we have:

- A 60-Minute
- In-Service
- Refresher Course
- For Teachers . . .

The content is in keeping with the make-up. We read no farther than the opening page to find this happy conclusion in bold type: 'The world has a future.' Then, twelve paragraphs and several asterisks later (though still on the opening page), we are assured (again in bold type) that 'school teachers are working in a field which is producing the finest flower of American civilization.' Before turning the page, we get a categorical answer to the most fearful question of our time: 'When children ask in the classroom, "Will there be a war?" tell them, "No." ' The answer to 'irresponsibles . . . who take pot shots at the school system' qualifies for the *New Yorker's* 'How's That Again?' Department ('Profound Simplicity Division'): 'Tell them that any school system, however small, has within it power to raise up a future President of the United States.'

In addition to platitudes, the authors purvey the obvious. J. Murray Lee and Dorris May Lee collaborate to tell us,

> It has been shown that:
>
> - dictatorial methods lead to hostility
> - punishing leads to crying
> - negative statements lead to . . . nervous behavior.

In 'A Checklist for Better Teaching,' readers are, in effect, asked if they can answer each of the Boy Scout laws in the affirmative. The anonymous author asks, among other things:

> *Do you seek out opportunities to teach such values as honesty in the classroom?*
> YES NO

Herbert A. Thelen, in a brief account of group dynamics for 'every teacher from kindergarten through college,' points out that 'the place to learn to work together is in the process of working together.'

Both pamphlets advertise role-playing as a revitalizing ritual for classroom and conference. Bold pronouncements herald Moreno's device as applicable to problems so diverse as 'Stella's manners,' 'tensions between teachers and administrators,' and 'labor-management strife.' One 'unusual' illustration of role-playing has the teacher trading places with the class 'problem child.' After a chaotic interval (during which she 'pinches the little girl sitting next to her'), the teacher resumes her accepted role to find that, as a result of this experience in dispensing discipline, the 'problem child' has become 'on the whole, more cooperative.' In case the reader is not impressed by accounts of such classroom procedure, he is given the assurance that 'role-playing has the approval of leaders in elementary, secondary, and higher education.'

ROBERT GRAY GUNDERSON,
Oberlin College

WEBSTER'S GEOGRAPHICAL DICTIONARY. John P. Bethel, General Editor. Springfield, Massachusetts: G. & C. Merriam Company, 1949; pp. xxx+1293. $8.50.

The editors' objective, as set forth in the Preface, is 'to provide in a single handy volume a selection of geographical proper names adequate for the needs of the general user, with full information on the spelling, syllabic division, and pronunciation of the names, and with concise geographical information about the entries, and in many cases, historical information as well.'

More than forty thousand entries include not only place names in the United States and Canada, but also those important in Biblical literature, ancient Greece and Rome, medieval Europe, and World Wars I and II. All incorporated cities, towns, and villages in the United States and Canada with fifteen hundred or more population are represented. Somewhat larger minimum figures are established for other countries. In addition, there are 177 maps; 126 tables (national parks, monuments, etc.); and a list of geographical terms, with their equivalents in various foreign languages.

Despite the fact the Merriam Company has insisted on perpetuating its unwieldy and archaic pronunciation alphabet, the *Geographical Dictionary* should prove useful to students of speech, especially to those in the radio-television field.

GEORGE P. WILSON, JR.,
University of Virginia

DIPHTHONGS IN AMERICAN SPEECH. By George Whiting Hibbitt. New York: Columbia University Bookstore, 1948; pp. 86. $2.50.

Professor Hibbitt set about to measure the duration of five diphthongs |aɪ| |aʊ| |ɔɪ| |eɪ| |oʊ| as spoken in readings of 'Arthur the Rat.' Three samples of each diphthong from 210 readings of the passage by male undergraduates formed the basis for the analysis. Phonograph recordings of the story were transcribed to variable width film track. The phonetic elements that were under study were then identified, projected, and measured. The durations of the sounds in each category of diphthongs were compared with 1. similar values of other samples of the same sounds, 2. other diphthongs, 3. lapsed time in reading the entire passage, 4. speech time only, 5. duration of pauses in reading, 6. assigned score in oral proficiency, and selected factors of the readers' backgrounds.

In rank order the diphthongs varied in mean durations, from the longest to the shortest, |ɔɪ| |eɪ| |aʊ| |aɪ| |oʊ| and from .25 to .18 sec. Only |ɔɪ| and |aɪ| were significantly different from all others. The relative durations of the diphthongs, however, were not consistent among the three samples of similar sounds. For example, the mean values of |oʊ| were .26, .09, and .06 sec. in *known, won't* and *only* respectively. Such differences were invited by the investigator. Specifically in a preliminary study he selected these three words from eleven examples of |oʊ| on the basis of their representing the extremes and the mean among the durations of the eleven samples. Similar selections were made in all of the groupings of diphthongs. In the end, not only did the mean values of the three diphthongs differ widely, but there was low correlation among their duration values, $r = .12$ to $.17$. The remaining four groups of diphthongs followed a similar pattern of inconsistency and low intragroup correlation.

The most important criticism of the study grows out of the investigator's using materials that were not specifically planned for it. Apparently, numerous recordings of 'Arthur the Rat' were at hand. Why not base a major study on them? Possibly it is important that the topics under analysis, the diphthongs, were not represented in a balanced manner in the passage: unequal samples 1. each diphthong, 2. diphthongs in open and closed syllables, and 3. diphthongs in stressed and unstressed positions, within phrases. Had the stimulus materials been on a par with the meticulous work that went into the analysis the results would have been even more definitive than they are.

Students of experimental phonetics will welcome the excellent narration of the historical setting of the work.

JOHN W. BLACK,
Ohio State University

GENERAL SPEECH. An Introduction. By A. Craig Baird and Franklin H. Knower. New York: McGraw-Hill Book Company, Inc., 1949; pp. ix+500. $3.50.

Of all the textbooks for the basic course published this year, none is likely to stir up more interest than the present volume, the work of two men long distinguished in the field. This book is designed for a speech course in a liberal arts curriculum; it is 'focused on speaking for general education!' It is not a compilation of gimmicks; it insists that only 'systematic and realistic consideration of the processes involved' in speech can provide the understanding necessary to encourage a never-ending development of skill.

The 'seven' processes of speech—the speaker's personality, the voice, articulation, physical activity, ideas, language, and speech organization—comprise the subject matter of the book; the appeal to the understanding is its method. This method is successfully applied in many sections of the book. For example, the technique of acquiring insight into the nature of emotional responses, of understanding their causes and symptoms, and of experimenting with devices of behavior to counteract the undesirable responses is applied to stage fright in a detailed examination, well-conceived, and superbly executed. Other notable applications are the discussions of exposition and of visible action. The method undergoes some strain in the last half of Chapter 2. The Speaker's Personality. The authors here investigate certain traits verging on the psychopathic, among them, anxiety reactions, fantasy, closed mind, regressive thinking, paranoia. They expect students to recognize in themselves whatever portion they possess of any of these traits and to eliminate them. How successfully can a student psychoanalyze himself and thereafter prescribe and follow a course of therapeutic action?

The authors have, then, levied upon modern findings in pedagogy and in psychology, but they have not neglected the successful practice of the past. They have some straight-forward advice for the beginning student. In an early chapter they give serious answers to eighteen questions apt to haunt beginners. They explore quite thoroughly the discovering and developing of ideas. They stress organization: in Chapter 7 there is an excellent description of the introduction of a speech (somewhat overshadowing that of the body and of the conclusion); in Chapter 8 there is an account of the full-sentence, traditionally-symbolized outline, kept admirably clear. The chapter on argument is a traditional survey; that on persuasion a new ordering in handleable form. Chapter 10 on Language is strong when dealing with words in isolation. The fourteen general principles of word usage are a concise amalgam of lessons learned from the psychologists, the semanticists, and the teachers of language. But it is relatively weak when dealing with words in collocation. For example, figurative language and illustration receive only two pages, scarcely sufficient even though both are given some space in the preceding chapter; and transition is not specifically discussed, despite the authors' remark that 'students fail markedly in appreciating the value' of the transition.

By and large, however, this book deserves praise for what it leaves out; the pages on organization are not complicated by a multiplicity of types of outlines; the consideration of the process of note-taking is free of useless apparatus and diagram; the discussion of the principles of gesture is not encumbered by rules of conventions of movement. It should be noted on the side of inclusions that the exercises at the end of each chapter are remarkable for their fullness and variety.

The authors do not give significant status to speech criticism, although, of course, they refer to the subject now and again, and include certain exercises in criticism. We must assume that this exclusion is deliberate since Professor Baird is co-author of a recently published book on criticism. I have the temerity to suggest that a chapter on criticism designed for the beginner seems to me as feasible as one on, say, persuasion. And since many instructors assign exercises in criticism, such a chapter should fulfil a need.

General Speech is a thoroughly reasoned book, one that functionally adapts psychological findings to the traditions of the subject.

FREDERICK W. HABERMAN,
University of Wisconsin

BRIEFLY NOTED

HUMAN RELATIONS IN THE THEATRE. By John Gassner. Freedom Pamphlets. Published and distributed by the Anti-Defamation League of B'nai B'rith, 212 Fifth Avenue, New York City; pp. 51. 25c.

What has the American theatre done to promote better human relations? Has it pictured accurately and intelligently the problems of racial, religious, and national minority groups?

Surveying the record, Gassner concludes that the professional stage has on the whole made 'a comparatively good showing.' The non-professional stage, however, has not, he believes, been equally alert to the presence of prejudice and the responsibility for combating it. College and community theatres must not only become more vigilant and show greater creative initiative, but they must also 'learn to steer an equal course between obtuse extremism and timidity.' For this purpose they are in dire need of additional sound and effective play material.

THE THEATRE BOOK OF THE YEAR, 1948-1949. By George Jean Nathan. New York: Alfred A. Knopf, 1949; pp. xi+363. $4.00.

By turns brash, thoughtful, hilarious, infuriating, but always urbane, intelligent, and inter-

esting. Nathan reviews in this new *Theatre Book of the Year* (the seventh of the series) the world of entertainment as he viewed it during the 1948-49 season.

HOW TO BE A BETTER SPEAKER. By Bess Sondel. Life Adjustment Booklet. Chicago: Science Research Associates, Inc., 1950: pp. 47. 60c.

Sondel's so-called 'spontaneous' method of public speaking (see *Are You Telling Them?* Prentice-Hall, 1947, etc.) adapted to the ninth grade level, and condensed for short-course use.

The text of the booklet is broken into line lengths calculated to represent the 'timing of spoken words' (oral word groups) in an effort to give the illusion of conversational speech.

An accompanying *Instructor's Guide* does little to reduce the resultant confusion, or to make a case for the 'spontaneous' method.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

RHETORIC AND PUBLIC ADDRESS
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University of Wisconsin

RADIO AND TELEVISION
GIRAUD CHESTER
Queens College

DRAMA AND INTERPRETATION
HUGH Z. NORTON
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LANGUAGE AND PHONETICS
HAROLD WEISS
Southern Methodist University

SPEECH SCIENCE
JOHN V. IRWIN
University of Minnesota

THE TEACHING OF SPEECH
GIFFORD S. BLYTON
University of Kentucky

PSYCHOLOGY AND PATHOLOGY OF SPEECH
JACK MATTHEWS
University of Pittsburgh

RHETORIC AND PUBLIC ADDRESS

BASS, BERNARD M., An Analysis of the Leaderless Group Discussion, *Journal of Applied Psychology*, 33 (December 1949):527-33.

'The purposes of the present study were to investigate the extent of agreement among raters of discussion participants and the relation between the total amount of time a participant spent talking in the leaderless group discussion, and the ratings he obtained.'

BUTTERFIELD, H., Charles James Fox and the Whig Opposition in 1792, *The Cambridge Historical Journal*, 9 (December 1949):293-330.

An able account is given of the activities of that great debater, Charles James Fox, in his fight against some of the greatest opposition of his career.

CUNNINGHAM, G. WATTS, On the Meaningfulness of Vague Language, *The Philosophical Review*, 58 (November 1949):511-62.

'Is vague language *qua* vague meaningful and, if so, under what conditions can it be said to be so?' This question is answered by the author.

DAVIS, FRANK B., Debating in the Literary Societies of Selected Southern Universities, *The Southern Speech Journal*, 15 (December 1949). 91-9.

The author discusses the history and debating activities of the literary societies in the four oldest state universities of the Lower South—Georgia, South Carolina, Alabama, and Mississippi.

GIBSON, HAROLD E., Planning the Affirmative, *School Activities*, 21 (December 1949):120-2,143.

Helpful suggestions are made to coaches and debaters who are working on the affirmative side of the national high-school debate resolution.

GUNDERSON, ROBERT G., The Dayton Log Cabin Convention of 1840, *Bulletin of the Historical and Philosophical Society of Ohio*, 7 (October 1949):203-10.

In Ohio in the summer and fall of 1840 'every man, woman and child preferred politics to anything else.' The climax of the campaign came in the spectacular Whig assembly at Dayton on September 10. This article, based upon contemporary accounts, describes the convention and reports the campaign speech of General Harrison.

GUNDERSON, ROBERT G., The Fort Meigs Whig Celebration of 1840, *Northwest Ohio Quarterly*, 21 (Spring 1949):69-77.

A description is given of the huge audience and the colorful occasion at Perrysburg, Ohio, June 11, 1840, when the Whigs celebrated William Henry Harrison's victory in the War of 1812, and a report is made of their favorite's speech, one of the first ever to be delivered by a candidate in an American presidential campaign.

HABERMAN, FREDERICK W., The Bell Family: A Dynasty in Speech, *The Southern Speech Journal*, 15 (December 1949):112-6.

After biographical identifications of the three geniuses of the Bell Family—Alexander, the father, Melville, the son, and Graham, the grandson—the author explains the family's conception of elocution in relation to the

tradition of the elocutionary movement, and suggests the special contributions which the family made to learning.

JOHNSON, CHARLES A., A Baltimore Circuit Camp Meeting, October, 1806, *Maryland Historical Magazine*, 44 (December 1949).269-74.

Students of revival preaching are given a discussion of the early camp meetings. 'The hunter-farmer of the backwoods whose life often seemed spiritually, morally, and culturally destitute, was enthralled by this new religious device. With its sociability, its simplicity of service, its emotional magnetism transmitted through four or five days of fervent oratory, shouting, group singing and the inspired prayer of preachers and worshippers alike, the woodland revival afforded the major outlet for the pioneer's pent-up emotions.'

KELTNER, JOHN, Committee Dynamics: Basic Concepts, *The Gavel*, 32 (November 1949).4-5, 10-3.

This is the first in a series of articles dealing with committee dynamics. The writer discusses the basic assumptions on which the committee technique is based.

MILLER, EDD, The Debater and His Audience, *Speech Activities*, 5 (Winter 1949).157-9.

Practical suggestions are made to those who would solve the problem of small debate audiences.

MURPHY, CHARLES T., The Use of Speeches in Caesar's *Gallic War*, *The Classical Journal*, 45 (December 1949).120-7.

The writer suggests that 'Caesar's use of indirect discourse was not the result of mere perversity, but that it fits in with the general aim of Caesar's writings and reflects speeches composed according to the regular canons of ancient rhetoric.'

NICHOLS, E. RAY, JR., Hiram Johnson, the Man Whom the People Believed, *Speech Activities*, 5 (Winter 1949).161-3.

The highlights in the political career of Hiram Johnson are reviewed and an answer is given to the question: Why did the people believe him?

WECTER, DIXON, In Defense of Talk, *Saturday Review of Literature*, 32 (5 November 1949). 9-11, 36-8.

Contending that 'man's experiment of living with man on this contracting planet is primarily a problem in communication,' the author discusses the role communication can play in reducing the friction among the peoples of the world. 'As a rational and communicating animal, man now comes up for his final test.'

WITTKE, CARL, Peter Witt: Tribune of the People, *The Ohio State Archaeological and Historical Quarterly*, 58 (October 1949).361-77.

To Ohioans, Peter Witt's career as an orator and reformer was exciting and colorful. 'He had genuine oratorical gifts, though he sometimes attacked unreasonably and without full information about the facts, and he had a tongue that he always found it hard to curb. He never attacked with a rapier. A meat cleaver was his favorite tool, as he himself readily admitted to his friends.'

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BRYAN, DOROTHY, Work Opportunities for the Deaf-Blind, *Outlook for the Blind*, 43(October 1949).219-22.

Job opportunities for the deaf-blind in industry and business are discussed.

FAIRBANKS, GRANT, ESTHER L. HERBERT, and J. MARIAN HAMMOND, An Acoustical Study of Vocal Pitch in Seven- and Eight-year Old Girls, *Child Development*, 20 (June 1949).71-8.

The Fairbanks, Wiley, Lassman study described below was repeated with female subjects with the following results: '1. Pitch levels of both groups were located close to Middle C, thus being similar to those of adult females, and to those of boys at ages 7, 8, 10, and 14. The values were approximately one octave higher than similar values for mature males. 2. Voice breaks were found in both groups, comparable to those of male adolescents and preadolescents in frequency of occurrence, extent, and location, indicating that they are not exclusively sex-linked or adolescence-linked phenomena. 3. In such aspects of pitch variability as pitch range, extent of inflection, and extent of pitch shifts the two groups were similar to male children. 4. In all important respects the differences between the two groups were not statistically significant.'

FAIRBANKS, GRANT, JOHN H. WILEY, and FRANK M. LASSMAN, An Acoustical Study of Vocal Pitch in Seven- and Eight-year Old Boys, *Child Development*, 20 (June 1949).63-9.

Under laboratory conditions, recordings were made of 15 seven-year old and 15 eight-year old

boys reading aloud a 52-word passage. By phonophotography and frequency measurement, data on vocal pitch were collected with the following results: '1. Pitch levels for both groups were similar to those of boys at ages 10 and 14, being close to Middle C and approximately one octave above the commonly reported levels for adult males. 2. Voice breaks, similar to those of older boys in number, extent, and location, were found in both groups, appearing to indicate that these phenomena are not to be attributed exclusively to adolescence. 3. Measures of pitch variability such as pitch range, extent of inflections, and extent of pitch shifts showed the two groups to be similar in these respects to older children. 4. Differences between the two experimental groups were not statistically significant.'

GILBERT, J. G., B. KAUFMAN, and L. A. MAZZARELLA, Tracheal Tumors in Infants and Chilren, *Journal of Pediatrics*, 35 (July 1949).63-9.

Tracheal tumor in children and infants seems most frequent in the upper third of the trachea, resulting in an interference with vocal cord action and breathing. Tumors located in the lower third of the trachea lead to wheezing or harsh breath sounds, while in the middle third the symptoms tend to be less severe. Modification of symptoms according to the size, type, and form of attachment is discussed, together with a treatment of differential diagnosis supplemented by two case reports.

GLORIG, ARAM, Visual Aids in Speech Reading Instruction, *Hearing News*, 17 (October 1949). 1, 16.

A number of visual aids that are being developed as methods in teaching speech reading in the Audiology Center at Walter Reed General Hospital are destribed.

HUBER, MARY W., Speech and Vocational Placement, *Crippled Child*, 27 (October 1949).20-3.

The author discusses the role of speech correction in a vocational rehabilitation and guidance program.

KING, BRIAN T., Progress in Dealing with Vocal Cord Paralysis, *The Journal of the International College of Surgeons*, 21(May-June 1949). 288-96.

The author describes the various operations to relieve vocal cord paralysis. The prime objective of all operations for the relief of the bilateral vocal paralysis is to secure an adequate airway and a usable voice. There is a discussion of reconstruction of the paralyzed larynx, results, reasons for failure, effects on voice, and a case study.

MATTHEWS, JACK, and JACK W. BIRCH, The Leiter International Performance Scale—A Suggested Instrument for Psychological Testing of Speech and Hearing Clinic Cases, *The Journal of Speech and Hearing Disorders*, 14 (December 1949).318-21.

The authors point out present inadequacies in evaluations of mental level of clients in speech and hearing clinics. The lack of applicability of group tests and individual tests currently used is discussed. Criteria for usable psychometric tools are suggested, and an example of how one promising individual scale meets these requirements is given.

SILVERMAN, S. R., Recent Developments in Hearing Aids, *Journal of Exceptional Children*, 15 (May 1949).235-8.

The hearing aid as an instrument and its relationship to its user is discussed. Auditory training is recommended for all users. A selected bibliography on recent developments in the field is appended.

STEER, H. O., Proceedings of the Annual Meeting of the Ontario Psychological Association, *Canadian Journal of Psychology*, 3(June 1949). 102-3.

As part of the Annual Meeting of the Ontario Psychological Association, Miss Ruth Lewis reported on 'Recent Developments in Speech Therapy.' Reference was made to the various approaches described by delegates to the International Congress on Speech and Therapy, and to the need for training and equipping clinical psychologists in this area.

Who Wants a Federal Commission on Services for the Handicapped? (Editorial), *Journal of Rehabilitation*, 15 (October 1949).2-3.

Reasons are given for organizations and individuals interested in the handicapped not supporting House Bill HR3095.

WORK, WALTER P., Two-Room Audiometry Set Up for the Otologists Office, *The Laryngoscope*, 59 (May 1949).454-68.

Clinical tests for auditory acuity are subjective. The environment where the test is made should be free of extraneous visual and auditory distractions. At Borden General Hospital, Chickasha, Oklahoma, early in 1948, a two-room project was attempted. In connection

with this project, the author discusses the physical and electrical equipment and the standard operating procedures for such a set up. The advantages claimed are: less distraction for the patient, better acceptance of the test by the patient, greater ease for technicans, more accuracy in malingering, and greater flexibility.

WRIGHT, BETTY C., Hearing, A Community Problem, *Transactions American Academy of Ophthalmology and Otolaryngology*, 17 (May-June 1949).563-66.

The author reviews the work, the needs, and the purposes of the American Hearing Society.

YEDINACK, JEANETTE G., A Study of the Linguistic Functions of Children with Articulation and Reading Disabilities, *Journal of Genetic Psychology*, 74 (March 1949).23-59.

Second-grade children with articulation problems, and/or reading problems, were given intelligence tests, articulation tests, reading tests, and language development examinations. Articulation and reading defects were found to be coexistent, and the author warns educators to teach speech and vocabulary before teaching reading.

RADIO AND TELEVISION

AGEE, WARREN K., Cross-Channel Ownership of Communication Media, *Journalism Quarterly*, 26 (December 1949).410-6.

'Chains which link both newspapers and radio stations together under common ownership are replacing the purely newspaper chain in the U. S. On May 1, 1949, 53 such groups controlled 327 daily newspapers, 136 standard broadcast radio stations, 77 FM stations, and 10 television units.'

BEVILLE, HUGH M. JR., Surveying Radio Listeners by Use of a Probability Sample, *Journal of Marketing*, 14 (October 1949).373-8.

'Since radio listening has become more of a personal than a family habit, and since much listening today occurs outside the home, there is need for a research method to measure listening of individuals wherever it is done. The personal diary method appears to offer the best solution to this problem, particularly when it can be used with a probability sample. . . .' The report of a study conducted by WRC, Washington.

CHESTER, GIRAUD, A Reply to Fulton Lewis, Jr., *Public Opinion Quarterly*, 13 (Winter 1949-50).733-6.

'Is it unfair to apply the standard of reasonableness to the thinking of Fulton Lewis, Jr.?' A detailed rejoinder to Lewis' reply to Chester's earlier criticisms of the commentator's record.

COUSINS, NORMAN, The Time-Trap, *Saturday Review of Literature*, 32 (24 December 1949).20.

'Out of the wizardry of the television tube has come such an assault against the human mind, such a mobilized attack on the imagination, such an invasion against good taste as no other communication medium has known, not excepting the motion picture or radio itself.' A critical editorial on television programming.

HARRELL, T. W., D. E. BROWN, and W. SCHRAMM, Memory in Radio News Listening, *Journal of Applied Psychology*, 33 (June 1949).265-71.

An experimental investigation of the extent to which a listener is able to remember what he hears in a newscast. Conclusions: 1. a listener remembers only about half the items within a few minutes after the newscast; 2. newscasters should limit their programs to 20 or 30 items.

KENT, GEORGE, Antidote for Dial-Hopping, *Saturday Review of Literature*, 32 (10 December 1949).18, 28-9.

The story of WABF, a New York City FM station which specializes in good music and good taste and makes money.

KINGSON, WALTER K., PHIL. ESSMAN, ARTHUR MINTZ, et al., Four Ways to Drama, *Hollywood Quarterly*, 4 (Winter 1949).109-44.

A demonstration of a short dramatic episode written for stage, radio, television, and motion pictures, together with production notes.

LEWIS, FULTON, JR., Critique on a Critic, *Public Opinion Quarterly*, 13 (Fall, 1949).462-70.

Lewis gives his conception of the role of the news analyst and replies to criticisms of his past record made in Giraud Chester's article, 'What Constitutes Irresponsibility on the Air?' which appeared in the Spring 1949 issue of the journal.

LUCE, CLARE BOOTHE, The FCC vs. God, *Plain Talk*, 4 (December, 1949).6-10.

A harshly biased discussion of the FCC's Scott decision marked by pungent language and extraordinary distortions.

MALONEY, MARTIN, Henry and the Passing of Time, *ETC.*, 7 (Autumn 1949).25-34.

The script of a radio play used in an experiment to teach general semantics.

MEDLEY, SIR JOHN, Educational Broadcasting in Australia, *The B.B.C. Quarterly*, 4 (October 1949).142-7.

School broadcasting has become a recognized part of Australia's national educational service. A highly informative factual discussion by the vice-chancellor of the University of Melbourne.

PRICE, WESLEY, Murrow Sticks to the News, *Saturday Evening Post*, 222 (10 December 1949).25, 152-4.

A friendly portrait of the CBS news commentator.

RAYMOND, JOHN C. and ALEXANDER FRAZIER, Daytime Serials as Laboratory Material, *English Journal*, 38 (December 1949).563-7.

The report of a three weeks high school project 'to help young persons develop insight into the reasons for the popularity of one field of radio literature through a variety of experiences in critical listening, reading and discussion, and writing.'

ROSENBERG, HERBERT H., Program Content: a Criterion of Public Interest in FCC Licensing, *Western Political Quarterly*, 2 (September 1949).375-401.

'The purpose of this discussion is to analyze the evolution of program content as a criterion of public interest in FCC licensing and to explore the issues which have emerged as a result.' An excellent historical review of the problems and policies of radio regulation.

SCHRAMM, WILBUR, The Effects of Mass Communications: A Review, *Journalism Quarterly*, 26 (December 1949).397-409.

On the basis of Hovland's *Experiments on Mass Communication* and Klapper's *The Effects of Mass Media*, Schramm formulates a set of hypotheses that reflect the present state of research in mass communications.

SCHREIBER, FLORA RHETA, Television: A New Idiom, *Hollywood Quarterly*, 4 (Winter 1949).182-92.

'Television has the potentiality of becoming a new art form; but we must all be vigilant to save it from falling a prey to extra-artistic considerations, which can ruin it.' Some impressions of the unique artistic considerations of television.

SIEPMANN, CHARLES A., Television—Hopes and Limitations, *The Survey*, 86 (January 1950).5-9.

It seems doubtful in the long view, whether television will maintain its present lead over radio except for programs in which the visual element is all important.' An informative review of the social, economic, and artistic aspects of television.

STANTON, FRANK, Television and People, *Education*, 70 (December 1949).217-24.

'A mass medium can only achieve its great audiences by practicing what might be called "cultural democracy"—by giving the majority of people what they want.' The president of CBS defines a mass medium as having four basic characteristics: broad appeal, speed, availability, and low unit cost.

Television and Education, *Educational Screen*, 28 (March 1949).107-11. A symposium by Educational Screen's Editorial Advisory Board.

DRAMA AND INTERPRETATION

BRIGGS, HAROLD and ERNESTINE, The Early Theatre in the Upper Mississippi Valley, *Mid-America*, 31 (July 1949).131-62.

'In the nineteenth century as the frontier line of settlement moved westward across the American continent, one of the first of the arts to gain a foothold was the drama. The theatre was a vital force on the frontier, and no phase of social life was more colorful or more closely related to the constantly changing background as the tide of population flowed westward.' The authors have produced a lengthy description of this 'drama' during the nineteenth century.

BURKLUND, CARL E., The Limits of Distortion in Poetry, *Michigan Alumnus*, 55 (7 May 1949).252-6.

'Is the sky the limit?' as regards what a modern poet can allow himself to say. The author has his doubts as to the answer.

CLARK, EDWIN, Henry James and the Actress, *Pacific Spectator*, 3 (Winter 1949).84-99.

Henry James devoted five years of his career to the writing of plays. His crucial dramatic years show roughly three different aspects: 'His ambition to be a popular dramatist with a smash hit; his intimate friendship with the enchanting actress, Elizabeth Robins; and the part he played both in the Ibsen movement and the development of the modern theatre in Britain.' Clark discusses each.

DRAMA BOARD. *Journal of Education*, 81 (December 1949).707-8.

'An examining body for Tutors in non-professional Drama,' hopes to solve the problem of providing competent and qualified local leaders and tutors for amateur drama. The object of the Board is 'to advance education by improving the standard of teaching in amateur drama within the British Commonwealth; to establish syllabuses of examinations; to appoint examiners; to superintend the holding of the examinations; and to issue Certifications of Association with the title of Associate of the Drama Board (A.D.B.) to successful candidates.'

ERSKINE, ANDREW H., The Multiple Stage as Used for Continental Religious Plays in the Middle Ages, *Southern Speech Journal*, 15 (December 1949).117-27.

Herein is traced the history of the multiple stage on the European Continent from the twelfth to the sixteenth century. Productions from various countries and periods are described, and their various stagings are discussed.

FOSTER, J. F. and DESMOND P. WEDBERG, Film Strips and Film Slides for Use in Teaching Theatre, *Educational Theatre Journal*, 1 (October 1949).5-17.

The committee on audio-visual aids for the American Educational Theatre Association publishes in this issue its extensive bibliography of slides and film stips for theatre.

FRY, BURTON, We Write Our Own Plays, *Players*, 26 (January 1950).88.

Fry points out that drama suitable for all high schools from Maine to California does not suit the specific needs of every one. To circumvent this situation in his school, they have cut loose from all previously prepared dramas, and 'the students write, direct, stage, and act their own plays.'

GASSNER, JOHN, Is Tragedy Necessary? *Theatre Time*, 2 (Winter 1949).5-9.

Gassner asks us whether we have not exaggerated the importance of tragedy for modern theatre. Perhaps we should not be critical of our theatre for not producing sustained tragedy. 'True creativeness never fails to be exhilarating.' Not the superior form, but the superior playwright is our objective.

GREEN, CHARLES P., Graduate Study in Oral Interpretation, *Southern Speech Journal*, 15 (December 1949).128-37.

A survey of seventeen institutions was carried out in the attempt to indicate 'in a general way the status of graduate work in oral interpretation.' There is 'really no dearth of problems in the field, problems worthy of research at either the M.A. or Ph.D. levels. Failure to see these possibilities results from a too narrow conception of the field, and a failure to perceive the possible contributions which the major cognate areas may make.'

HOROWITZ, TILLIE, The Play-Acting Period, *Elementary English*, 26 (January 1949).32-4.

A teacher in the Pittsburgh schools gives her views on what assures success for dramatic activities in the elementary school. The period offers much to the individual child, she concludes, if the teacher will take the pains to set the pattern.

MEYER, GERARD PREVIN, Pleasure Dome: Reading Modern Poetry, *Saturday Review of Literature*, 33 (14 January 1950).14-5.

Meyer discusses Mr. Frankenburg's excellent book *Pleasure Dome*, and explains how it has been supplemented with Columbia Records, LP record ML 4259, which includes representative readings by eight of the thirteen modern poets treated. None of these readings, T. S. Eliot's excepted, have been recorded previously for 'the listening audience.'

MOSS, DAVID, Dramatics and the Cardinal Principles, *School Activities*, 21 (December 1949).115-6.

The dramatic club is the place where young people develop and practice 'good living habits.' Moss explains how the following requisites can be developed through dramatics: Health, Command of Fundamental Processes, Worthy Home Membership, Vocation, Citizenship, Worthy Use of Leisure Time, and Ethical Character.

MYERS, PAUL, The Blue Hand of Censorship, *Theatre Time*, 1 (Summer 1949).62-4.

'Since early in 1948, there have been growing indications that considerable pressure is being brought to bear on legislative bodies and—in turn—upon artistic expression. As in the case of all prohibitions, as much danger is created by the threatened use of the blue pencil as by its actual exercise.'

REYNOLDS, GEORGE F., Oral Interpretation as Graduate Work in English, *College English*, 11 (January 1950).204-10.

This article is concerned with the place of oral interpretation in the training of teachers

for introductory and general courses in literature. Such a graduate program would require 'putting less emphasis on the dissertation and more on a broader culture and on oral interpretation.'

SEMAN, DR. PHILIP L., America's Oberammergau, *Recreation*, 43 (August 1949).254-5.

The people of Hemet and San Jacinto, California, preserve the history of the country dramatically, through the annual presentation of the Ramona pageant. Seman writes a brief history of this popular event, and describes the production.

SHAW, GEORGE BERNARD, Rules for Play Producers, *Strand*, 117 (July 1949).18-25.

Shaw offers specific and detailed instructions to theatrical producers for producing a play. His instructions are specific and numerous, and illustrated by drawings and rehearsal notes. On page 120, contemporary producer Peter Glenville gives his reactions to the article.

LANGUAGE AND PHONETICS

BABCOCK, C. MERTON, The Social Significance of the Language of the American Frontier, *American Speech*, 24 (December 1949).256-63.

'An intimate acquaintance with the American idiom should reveal the complete social history of the American people.' With this assumption in mind, the author has synthesized vocabulary studies by a number of Philologists, listing the locutions which reflect the optimism, the spirit of conquest, the rugged individualism, and the coarseness of the frontiersman.

BLOOMFIELD, LEONARD, A Set of Postulates for the Science of Language, *International Journal of American Linguistics*, 15(October 1949).195-202.

This paper is reprinted as an enduring reflection of the character, genius, and influence of Leonard Bloomfield.

CAMERON, NORMAN, and ANN MARGARET, Experimental Studies in Thinking: I. Scattered Speech in the Responses of Normal Subjects to Incomplete Sentences, *Journal of Experimental Psychology*, 39 (October 1949).617-27.

Fifty-six women college students were the subjects used in this experiment to determine "scatter-susceptibility.' The subjects were asked to complete sentences under two conditions: once without distraction, once while listening to a story. The tendency toward discontinuity and imprecision in speech (scattered speech) was recorded and measured.

DAVIS, ALVA L., and RAVEN I. MCDAVID, 'Shivaree': An Example of Cultural Diffusion, *American Speech*, 24 (December 1949).249-55.

This discussion of the distribution of the group of words meaning generally 'the serenading of a newly-married couple,' locates the various terms geographically. The isoglosses set off the locutions 'bullband,' 'belling,' 'callathump,' 'horning,' 'skimmilton,' and 'tinpanning' as well as the ubiquitous 'shivaree.'

FIFE, AUSTIN E., The Importance of Language, *Western Speech*, 13 (October 1949).3-6.

This capsule history of the development of written and spoken language postulates the following: 1. language is never static; 2. language is never entirely adequate to the needs of mankind; 3. language may be used as a tool for the mystification of mankind, as well as for his edification. Humankind must strive to develop greater understanding of language and greater ability to use it.

FREEMAN, BERNICE, Listening Experiences in the Language Arts, *English Journal*, 38 (December 1949).572-6.

A group of high school teachers set out to improve the listening skills of their classes. With attentive listening to assembly speeches, recordings and fellow-students, plus objective testing, the group was made aware of the necessity for purposive listening.

GRIFFIN, PHILIP F., Reader Comprehension of News Stories: A Preliminary Study, *Journalism Quarterly*, 26 (December 1949).389-96.

A four-year study of reader comprehension points out that less than half the readers of news stories have an accurate comprehension of their content. To a considerable degree, this situation results from poorly-written stories and not from inherent limitation's in the audience's knowledge or skills. Certain traditional newscraft devices, i.e., the construction of stories according to a pattern of descending importance and the inclusion of considerable detail, seem to contribute to this lack of understanding.

HAYAKAWA, S. I., The Task of the Listener, *ETC*, 7 (Autumn 1949).9-17.

The task of communication arts today is urgent: Misleading and meaningless communication floods the newstands, all but monopolizes the airwaves and is rapidly taking over television. In order to train our students in talking

sense, we must first and foremost set them the example. We must develop in our courses in communication a public passion for 'sense,' accuracy, and meaningfulness.

JOHNSON, FALK, The Ups and Downs of 'Dirty' Words, *American Mercury*, 70 (January 1950).85-92.

Sex words are not fixed unalterably on a scale of propriety. These words drop down the scale and climb up it, becoming bad words at one time and good words at another. The same may be said about the standards of verbal propriety.

JOHNSON, WENDELL, Do You Know How to Listen, *ETC.*, 7 (Autumn 1949).3-8.

As the world grows more valuable and speakers more schooled in the arts of persuasion, the arts of listening become more necessary. General semanticists indicate the need for relaxation, hearing the speaker out—'with a permissive attitude, disregarding the speaker's symbols of authority, or lack of them, all the while asking, 'What does he mean?' 'How does he know?' and 'What is he leaving out?'

LOOMIS, C. GRANT, Traditional American Wordplay: The Epigram and Perverted Proverbs, *Western Folklore*, 8 (October 1949).348-57.

The author continues his study of American wordplay with this article on the epigram and perverted proverbs. The examples quoted from *Life*, *Harpers Weekly*, etc., indicate the American's sense of humor and his keen enjoyment of puns and short comic verses. The epigrams often are 'smart,' without the barb deemed so necessary in the humor of other lands.

MALONE, KEMP, Some Linguistic Studies of 1945-1948, *Modern Language Notes*, 44 (December 1949).532-73.

This survey of the important linguistic books of the past three years follows a similar study by Mr. Malone in 1945. Each of the monographs, books, dictionaries noted is followed by a painstaking critique with line-by-line comment concerning slips, errata, or miscellaneous disagreement with various details in the individual work.

Principles of the International Phonetic Association, Supplement, *Le Maitre Phonetique*, 3rd Series, 91 (January-June 1949).53 pp.

This pamphlet offers a short history of the International Phonetic Association, a description of the International Phonetic Alphabet and the manner of using it. It is illustrated by texts in fifty-one languages.

SCHILLER, ANDREW, Shakespeare's Amazing Words, *Kenyon Review*, 11 (Winter 1949).43-9.

The imagery of Shakespearean diction transcends the 'apt and instantly perceived word.' His verbal marksmanship achieved, especially in later plays, remarkable psychical encompassment.

SMITH, NILA BANTON, Reading Readiness: Semantic Implications, *Elementary English*, 26 (December 1949).451-60.

The trend in reading instruction is to glean the full sense of meanings from the printed page. Therefore, the science of semantics which deals with precise word meanings and relationships and our reaction to them, has many implications and applications for teachers of reading in the grade school.

STEWART, JAMES D., The Language of Librarianship, *Wilson Library Bulletin*, 24 (December 1949).285-9.

A librarian discovers that due to inertia and tradition the language of library terminology may be misleading and ambiguous. He suggests changing the word 'borrower' to 'reader,' expunging the term 'nonfiction,' and other shifts in library nomenclature—for, 'words used without due regard for the audience to whom they are addressed can become barriers rather than aids to mutual understanding. And while seemingly ordinary words can be snags in the channel of understanding, technical and semi-technical terms can be greater dangers.'

Oxford Progressive English, *Periodical*, 28 (Autumn 1949).103-4.

This report on the one hundred and fifty books published thus far in the Oxford English Course, notes the stress on normal English and the 'speech approach.' For the many lands where English is not the native tongue and where teachers are puzzled by the irregular patterns of English, the Oxford Progressive English series has furnished guidance and help.

THE TEACHING OF SPEECH

BALDRIDGE, MARIE, Three Decades of Language Study, *Childhood Education*, 26 (November 1949).117-21.

A description of research in the language field including a review of studies of language itself, a discussion of steps in language growth,

and observations of certain psychological effects of early language.

BLACKMAN, MILDRED. That Their Voices May Not Quake, *Childhood Education*, (26 November 1949).110-13.

What speaking periods can contribute to the child's development, and what they can do to enable the teacher to assist the child to achieve self-confidence.

BRADFORD, LELAND. Leading the Large Meeting, *Adult Education Bulletin*, 14(December 1949). 38-50.

'This article represents an effort to analyze basic weaknesses in the present use of the large meeting, to suggest a logical structure for determining the purposes of such meetings, and to describe various techniques and methods for organizing and conducting effective large meetings.'

ECKERT, RALPH. The Psychology of Adult Learning—An In-service Course for Adult Teachers, *Adult Education Bulletin*, 14 (December 1949). 55-9.

The organization and operation of a course for adults, with discussion being used as the educational instrument. Interest in adult educational groups, leadership, formulation of a dynamic concept of education, and a study of interpersonal relations are the main items considered.

FERGUSON, CHARLES. Let's Really Get Together, *The Rotarian*, 65 (November 1949).16-8.

Roberts' Rules vs. Roundtable Rag Chewing. The author outlines three methods of discussion, the 'syndicate,' 'the Phillips 66 plan,' and 'the circular response.'

FREEMAN, BERNICE. Listening Experiences in the Language Arts, *The English Journal*, 38 (December 1949).572-6.

How one teacher attacked the problem of improving the listening skill in students.

JOHNSON, JANET. Reading Clinic for Adults, *Clearing House*, 24 (December 1949).195-8.

An analysis of the reading problems of a group of adults (ages 18-55), with an explanation of the methods used and the results obtained.

LEWIS, CLAUDIA. Tell It from Your Mouth, *Childhood Education*, 26 (November 1949). 110-3.

'The vitality and spontaneity of children's language and thought grows out of their muscles and sensory experiences. Knowing and building upon this base, teachers can learn how to communicate with children, help them develop language skills, and meet the hurdles of teaching reading and writing.' The author uses many illustrations to trace the pattern of young children's language.

LEWIS, NORMAN. An Investigation into Comparable Results Obtained from Two Methods of Increasing Reading Speed among Adults, *College English*, 11 (December 1949).152-6.

An experiment using speed and comprehension methods with an adult group demonstrates that reading habits can be improved.

MAUCK, FRANCES. Experimenting with the Discussion Method, *Journal of Home Economics*, 41 (October 1949).454-5.

What is group discussion and how is such discussion carried on? Miss Mauck explores the answers to both of these questions and arrives at an objective for group discussion.

MILLER, SARAH. Adding Interest to Review Lessons, *Social Education*, 13 (November 1949). 317-8.

The author replaces the regular test review with a panel discussion, and finds it can be modified or expanded into an effective teaching method.

MCCORKLE, SMITH. The Objective of Education in the Fine Arts, *Association of American Colleges Bulletin*, 35 (December 1949).544-55.

A re-examination of educational philosophy with particular reference to objectives in fine arts (literature and drama included) raises some provocative questions as to our traditional concepts of the place and functioning of fine arts in higher education.

MURRAY, ELWOOD. Sociodrama and Psychodrama in the College Basic Communication Class, *Sociatry*, 2 (December-March 1948).134-45.

'The teaching of communication skills may best be brought about by improvement of the personal-social adjustments and personality development while . . . the student works directly through suitable experiences upon mechanical matters as his needs become apparent to him.' The article contains illustrative 'situations' and an outline of such course work at Denver University.

SALT, EDNA, Language Instruction—Formal vs. Functional, *Childhood Education*, 26 (November 1949).124-7.

The formal and functional approaches to language instruction are compared. The functional is judged superior.

SPEECH SCIENCE

BIJTEL, J., About the Question of Binaural Beats, *Acta Oto-Laryngologica*, Supplementum 78 (1948).150.

The classical conception presupposes peripheral analysis of sound. Yet the conduction by oscillations of physico-chemical nature through the nerve indicates central analysis. Bijtel presented to one ear a tone of 512 or 1024 cycles per second; and to the other ear, in such fashion that physical interference in air or skull was excluded, a tone differing one or two cycles. Subjects reported no beats. Conclusion: although not necessarily crucial, this experiment supports classical concept.

BORDLEY, JOHN E. and WILLIAM G. HARDY, A Study in Objective Audiometry With the Use of a Psychogalvanometric Response, *The Annals of Otology, Rhinology, and Laryngology*, 58 (September 1949).750-9.

Presented is a technique of achieving objective audiometry by psychogalvanic skin resistence. The technique is described as 'probably a valid functional measurement of the peripheral auditory mechanism.' Among problems reported are: difficulties in the control of movements of young children, and confusing difficulties from outside electrical interference.

BROWN, MADELAINE R., The Factor of Heredity in Labyrinthine Deafness and Paroxysmal Vertigo (Meniere's Syndrome), *The Annals of Otology, Rhinology, and Laryngology* 58 (September 1949).665-9.

The author, presenting data from post-mortem material and familial histories, concludes that labyrinthine deafness and paroxysmal vertigo appear to be inherited disorders.

BROZEK, JOSEF, AUSTIN HENSCHEL, and ANCEL KEYS, Effects of Submersion in Water on the Volume of Residual Air in Man, *Journal of Applied Physiology*, (November 1949).240-5.

The authors report large individual differences in response to submersion. The over-all average decrement of 129 cc. did not quite reach the 5 per cent level of significance.

DAVIS, HALLOWELL, HORACE O. PARRACK, and DONALD H. ELDRIDGE, Hazards of Intense Sound and Ultrasound, *The Annals of Otology, Rhinology, and Laryngology*, 58 (September 1949).732-7.

Davis *et al* conclude that, on the basis of present evidence, air-borne ultrasonic vibrations do not constitute practical hazards to hearing or produce specific effects on the nervous system or sense organs. Sounds of high intensity are more dangerous than those of high frequency. Subjective feelings of annoyance resulting from very intense sounds or vibrations may represent nature's first warning of the presence of a stress not yet severe enough to produce objective manifestations.

GUTZMANN, HERMANN VON, Uber das Erkennen der Stimmgottung, *Folia Phoniatrica*, 2, Fasc. 1 (1949).1-5.

Gutzmann attempts to answer the question of 'which pitch of the voice register the student who starts singing should choose, judged from physical and physiological preconditions.' Gutzmann maintains that the pitch to be chosen depends on 'the length and breadth of the vocal cords, on the breadth and height of the palate and on the pitch of the voice when speaking. This phoniatric diagnosis has to be supplemented in all cases by the artistic diagnosis.'

JEWESBURY, ERIC C. O., and M. J. PARSONAGE, Observations on the Wave and Spike Complex in the Electro-Encephalogram, *Journal of Neurology, Neurosurgery, and Psychiatry*, 12 (August 1949).239-45.

The authors have selected some general aspects of the wave and spike complexes which have received little attention, and have attempted 'to describe some of these features by analyzing a series of one hundred records which were selected purely on the grounds that they contained outbursts of typical wave and spike potentials, the clinical aspect being largely a secondary consideration.'

KARLIN, I. W., Voice and Voice Problems in Children, *Archives of Pediatrics*, 66 (December 1949).567-71.

Karlin presents a conventional explanation of the speech mechanism, divides voice defects into three categories (laryngeal abnormalities, abnormalities of the resonators, parts of larger pathological syndromes). He concludes that a. it is possible to judge the sex of a child by his voice, b. observers show some tendency to label female voices as male, c. a child's voice leans toward the characteristics of male voices.

LUCHSINGER, R., and G. TURETSCHEK, To the Technics of Laryngostroboscopic Examination, *Folio Phoniatrica*, 2, Fasc. 1 (1949).5-11.

The writers describe an electronic stroboscope in which the voice of the tested person will itself control the lamp through a microphone and so will give a counter-test to the normal stroboscopic examination. Also reported are seven specific uses for such techniques and brief statements of actual findings.

MEERLOO, A. M., Telepathy as a Form of Archaic Communication, *The Psychiatric Quarterly*, 23 (1949).691-704.

The whole process of human communication has received as yet little consideration in psychology. 'We are realizing more and more that, parallel to the conscious thinking and speaking, all kinds of attempts at human contact are transferred into three dimensional, optical and acoustical consciousness because these are our common tools of psychological exploration. However, the unconscious still has contact with the four dimensional timeless and magic world which we are just beginning to explore with conscious means.'

NEGUS, V. E., The Second Stage of Swallowing, *Acta Oto-Laryngologica*, Supplementum, 78 (1948).78-82.

Negus presents a detailed examination of the swallowing process in man.

TARNEAUD, JEAN, La Laxite des Articulations du Larynx, *Les Annales d'Oto-Laryngologie*, 66 (Juin 1949).293-9.

'Relaxation of the articulations of the larynx results in certain lasting alterations in the voice, accompanied by painful complications irradiating into the cervical musculature. Its causes are due to inflammation, self-poisoning, arthrorheumatic predisposition, and vocal trauma. Laxness of the larynx is shown by different symptoms which demonstrate the exaggerated and abnormal movement of the joints, apart from complete luxation.'

VAN GILSE, P. H. G., Another Method of Speech without Larynx, *Acta Oto-Laryngologica*, Supplementum, 78 (1948).109-10.

Van Gilse describes a 'para-buccal' technique for speech without larynx. The patient forms an air bubble between the cheek and the jaw, and by muscular action drives the air through a small opening between or behind the teeth into the mouth, giving the basic sound mixture necessary for articulate speech. V. E. Negus, in rejoinder, points out that, in his opinion, this method does not illustrate what happens after laryngectomy.

NEWS AND NOTES

ROBERT F. RAY, *Editor*

PLANS AND PROGRESS

At Denver University: A new experiment in the field of non-profit educational broadcasting is being undertaken by the Social Science Foundation of the University of Denver in connection with its weekly program 'Journeys Behind the News.' This program is now in its twelth year on the air and is designed to give historical and background information to assist listeners in evaluating and interpretating vital issues confronting our citizens. For the past two years Alfred Crofts of the Department of History has been commentator. The Social Science Foundation has given Dr. Crofts a subvention to finance a four-months world tour. Among the places he will visit are Japan, Hong Kong, Singapore, Calcutta, Cairo, Athens, Vienna, Paris, Amsterdam, and London. Side trips from these points will take him to New Delhi for the inauguration of the Indian Republic, to Lebanon and Israel, and to Germany. During the world tour, Dr. Crofts will send each week for use on the 'Journeys Behind the News' series a tape recording which will be broadcast over fourteen radio stations in Colorado, Indiana, Wyoming, Illinois, Kansas, Minnesota, and Wisconsin.

At the University of Iowa: A comprehensive television curiculum has been started this year. In cooperation with Station WOC-TV, Davenport, Iowa, the univesity presents one half-hour program a week. Every two weeks the University Theatre under the direction of E. C. Mabie offers a dramatic production, and on alternate weeks university faculty members participate in discussion round tables. Orville Hitchcock and H. Clay Harshbarger are in charge of the discussions. Course work is now offered students in cinematography and television. A Television Workshop, featuring speakers from principal television stations, is being planned for the summer session.

The Speech Clinic staff has announced two conferences in speech pathology and audiology for the summer session. The first will be a Cleft Palate Conference and Workshop June 22-24, which will consist of lectures and demonstrations by staff members in medicine, dentistry, psychology, speech pathology, and audiology. Eugene McDonald of Pennsylvania State College will be the guest lecturer. The second conference will be held July 14-15 on Speech Pathology and Audiology.

Three week-end conferences in the areas of public address and speech education are planned for the 1950 summer session. One will be concerned with high school discussion and debate and the 1950-51 debate question. Another will be devoted to a consideration of the high school and elementary school curricular and extra-curricular speech program. The third will be devoted to the newer trends in public address: speech in industry, speech in adult education, speech in international relations.

At Oxford University: An Oxford debate team is touring the country this year. Propositions being debated include: 'That Democratic Socialism is the most effective barrier to Communism'; 'That the British Empire is decadent'; 'That Regional Pacts are no substitute for World Federation'; and 'That the world of the future depends not on culture, but on agriculture.'

At Pennsylvania State College: Something new in functional education is being tried, as seven different departments team together to present a series of radio lectures on the theme, 'Men in the Twentieth Centry.' Organized by Harold Nelson, director of the radio curriculum in the speech department, the lectures constitute an experiment in radio education. Aimed both at the adult audience in State College and at the students on campus, the lectures cross the barriers of departmental lines and present a broad examination of the perplexities, challenges, and opportunities confronting mankind in the twentieth century. Each lecture runs for approximately twenty minutes, followed by an additional ten minutes of questions, such as students might ask in a class. The professors deal with such problems as: 'How has the global network of communication affected man's thinking and action?' 'What new social and economic problems have arisen from the twentieth century pattern of two world wars, depression, and unimagined

industrial productivity?' and 'What effects are most notable in philosophy, religion, and literature?" The lectures are delivered over station WMAJ. After this first 'trial run,' it is anticipated that the program of 'adult education by radio' will be extended over much of the state.

At Pepperdine College: A screening process was conducted for the first time this year in an effort to evaluate the speech proficiency of all incoming students. This program has a threefold purpose: 1. to add to the profile of information carried on each student by the student counsellor and his staff; 2. to acquaint the incoming student with his level of speech proficiency; and 3. to assist in the correct placement of students within the courses offered by the speech department.

At Temple University: The department of Radio-Speech-Theatre has expanded its activities in all three branches of the department. The radio workshop of Temple's station WRTI produces a weekly half-hour dramatic program, 'Within Our Gates,' for Philadelphia station WFIL. Each program dramatizes the life of prominent Philadelphians of the past or present.

Temple University's Civic Forum League for Secondary Schools has expanded its annual activities to include a series of eleven television programs and six radio broadcasts. Gordon F. Hostettler is the director. This year more than sixty high schools from Philadelphia and surrounding territory are participating. They have chosen to represent the United Nations. Late in February, 1500 Civic Forum League high school students assembled and went to work as the United Nations, with meetings of the General Assembly, Security Council, and various UN commissions and committees. The weekly television programs, which began in December, depict United Nations sub-committees conducting hearings on the various issues now before the UN. The committee members are students from the various high schools. The 'witnesses' are prominent persons who are authorities on the subject up for hearing.

Members of Temple's speech staff are teaching a course in public speaking for army personnel at the Schuylkill Arsenal in Philadelphia. Irwin Brown, John Roberts, and Robert Haakenson are teaching the fifteen sessions which make up the course.

At the University of Virginia: A feature of the Summer session of Theatre Arts of the University of Virginia will be a repertory of styles of drama. The six productions to be offered during the eight weeks session will comprise contemporary comedy and drama, revivals from the Elizabethan and Restoration periods, a modern continental comedy and a contemporary melodrama.

Milton Smith of Columbia University will offer an advanced course, Special Problems in Direction, and will direct 'The Beaux Stratagem' and 'The Taming of the Shrew.'

APPOINTMENTS

At the University of Denver: Keith Case has been named Coordinator of the Basic Communication course. He succeeds Louis Bretemitz who will teach full time as a professor in the school of education.

At the University of Iowa: Frederic Darley has been appointed as instructor in speech pathology. He is in charge of introductory work in clinical practice.

Dorothy Drakesmith, formerly speech correction supervisor in the Webster Groves, Missouri, public schools, is now clinical supervisor in the speech clinic.

Gregory Foley has joined the staff to teach community theatre administration and operation, and to assume the duties of business manager of University Theatre.

Mrs. Helen Forest Lauterer from the University of Oklahoma will join the staff this summer to teach costuming.

Glenn Starlin, on year's leave of absence from Oregon University, is an instructor in radio.

Merrill Baker, who received his master's degree in June from the University of Iowa, is now an instructor in discussion and debate, and assistant to the director of forensics.

At Long Island University: John C. Hart, president of the board of trustees of the Church of the Neighbor, Brooklyn, has been named chairman of the Brooklyn Citizens Advisory Committee for the Drama Department of Long Island University. Mr. Hart will name twelve prominent Brooklynites to join him in an advisory program to review the University's drama activities.

At Lehigh University: Donald H. Dickinson has been added to the speech staff as instructor, and technical director of the Mustard and Cheese Dramatic Club.

Frank Funk has been appointed instructor in speech and radio, and program director of the Radio Workshop.

At Ohio State University: Ruth Beckey Irwin has been appointed to the speech staff. Dr. Irwin received her degree from Kansas State Teachers College, the University of Iowa, and the University of Southern California. Before her appointment, she was State Supervisor of Speech and Hearing Therapy in the Ohio Department of Education.

At Pepperdine College: Glenn G. Gooder has been appointed assistant professor of speech. He has just received his doctorate at the University of Southern Califoria.

At Temple University: Walter W. Duncan is the fourteenth member of the Radio-Speech-Theatre faculty at Temple. He taught at the University of Maine before his appointment to Temple.

At Walker Colleges William H. Wilson has been named head of the Department of Speech and college theatre director. He succeeds Nancy J. Ford.

ON THE STAGES

At the University of Iowa: The following plays have been selected by the Department of Speech and Dramatic Art for the Community Series season: 'You Can't Take It with You,' 'Command Decision,' 'Holiday,' 'King Lear,' 'Shadow and Substance,' 'Man and Superman,' and an original comedy to be chosen later.

At Lehigh University: The Mustard and Cheese Dramatic Club is celebrating its 65th producing year. In celebration of this event, the season was opened with a revival of 'The Dictator,' by Richard Harding Davis, who founded the Mustard and Cheese dramatic group when he was a student in 1884. The second production will be 'Androcles and the Lion' by Shaw, and 'Command Decision,' scheduled for early May.

At Ohio Northern University: The season's play schedule includes 'January Thaw,' 'The Fool,' 'The Black Flag,' 'Mother Is a Freshman,' and 'Twelfth Night.'

At Ohio State University: Four major productions were included during the 1949-50 season: 'School for Husbands,' by Moliere; 'Three Men on a Horse,' 'Beyond the Horizon,' and 'Alcestis.' Margaret Webster's Company presented two performances of 'Julius Caesar' and one of 'The Taming of the Shrew' in December.

At Bowling Green State University 'Twelfth Night' will be presented April 24 through April 29.

At Temple University: The 'Teamplayers,' under the direction of Paul E. Randall, staged Ruth Gordon's 'Years Ago' as a benefit performance in December. The dramatic group contributed its efforts to the futherance of the work of the University Hospital Maternity Aid.

AT THE MEETINGS

At Chicago: A permanent Conference on College Composition and Communication has been organized as a group within the National Council of Teachers of English. Its basic purposes are: 1. an informal quarterly magazine, *College Composition and Communication* for the exchange of information, ideas, plans, methods, reasearch; 2. a fall meeting at the NCTE convention; and 3. a spring meeting. Membership is open to all members of the National Council of Teachers of English. Conference dues are $2 a year, payable to the treasurer, W. Wilbur Hatfield, 211 West Sixty-eighth Street, Chicago 21, Illinois. The 1950 spring meeting was held at the Stevens Hotel, Chicago, March 24 and 25. The three general sessions were supplemented by workshops on aspects of administration, curriculum, and teaching. For those not attending the workshops, group discussions were held on individualization of training, audio-visual aids, and group dynamics.

The Fourth Annual Conference on Public Affairs: Sponsored by the Speech Department of Ohio State University was held March 30, 31, and April 1. Foreign policy for the current year was discussed and debated.

The 28th Annual Convention of the International Council for Exceptional Children: At the Hotel Stevens, Chicago, opened March 19 for a five-day program. Outstanding speakers and leaders in the field discussed education of the exceptional child. The convention's theme was 'Meeting the Needs of All the Children of All the People.' At the opening general session, delegates were greeted by Governor Adlai Stevenson of Illinois, Mayor Martin H. Kennelly of Chicago, and the General Superintendent of the Chicago Public School System, Dr. H. C. Hunt.

On Monday morning following President Arthur S. Hill's keynote speech, Dr. Hunt addressed the convention on the subject, 'Education for the Exceptional Child Is not Apart from, but a Part *of* All Education.' Monday evening, Mrs. Charles Roland, chairman on the Illinois State Parent-Teachers Association Committee on the Educational Child was chairman of the discussion on 'The Parent Is Also a Teachers.' Tuesday morning the delegates visited Chicago's special schools, clinics, and hospitals. Throughout the convention, sectional meetings were scheduled for the Hard of Hearing, Deaf, Sight-Saving, Blind, Speech Correction, Epileptic, Orthopedic, Mentally Retarded, Socially Maladjusted, Emotionally Handicapped, Gifted, Visiting Teacher, Special Education in Rural Areas, Administration, and Public and Private Agencies.

ANNUAL IOWA PLAY PRODUCTION FESTIVAL: The 22nd festival was held at the University of Iowa from March 24 to April 1. Invitations were issued from Iowa high schools, little theares, church groups, women's clubs and community organizations, participants in county contests, authors of new plays, and all others interested in writing and production of one-act plays. The program included demonstrations and round-table discussions of problems of acting, directing, staging, playwriting, and the educational aspects of dramatic arts. Jack Hatfield, manager-director of the civic theatre in Indianapolis, Indiana, and Dorothy Mangus, head of the Winona State Teachers Speech Department, acted as judges.

FIRST MAUI REGIONAL SPEECH CONFERENCE: The first meeting was held January 6 at the University of Hawaii under the sponsorship of Joseph F. Smith, head of the Speech Department. The object of the conference was to 'speed up' the process whereby acceptable speech may become a basic tool with people in Hawaii, according to Professor Smith.

MUHLENBERG COLLEGE ANNUAL SPEECH CONFERENCE: The first meeting was held at Allentown, Pennsylvania, in November. Gordon Hostettler spoke on "Grooming the Contest Orator,' and Robert Haakenson spoke on 'Organizating Panel Discussions.'

NEW ENGLAND SPEECH ASSOCIATION: The regional association held its annual convention during the Thanksgiving holidays in Boston at the Hotel Statler. Reports were given by the Committee on Speech Education and its three sub-committees. One is working to improve the program of speech training in the colleges and universities. A second sub-committee is attempting to put through an improved program of certification for speech teachers and speech correctionists. A third sub-committee is making a detailed, intensive study of the speech rehabilitation needs for the area. A new committee of public relations was inaugurated, whose job is not publicity but rather to educate the public to the needs for speech education. Officers elected for the coming year include Robert Huber, president; Edward Cortez, vice-president; and Mrs. Helen Skinner, secretary.

ROCKY MOUNTAIN SPEECH CONFERENCE: The 19th annual meeting was held February 16, 17, and 18 with the central purpose to study the methods whereby communicating may be improved to help groups at all stages of their functioning. Special times were set aside for conducted visits to laboratories, and inspection of apparatus in theatre, radio, basic communication, and speech.

SIGMA ALPHA ETA: The national society for students in the speech and hearing curriculum held its first convention in Chicago on December 27. At five o'clock the National Executive Council, composed of the five national officers and four student members-at-large, assembled for the first time at a dinner meeting at the Hotel Morrison. At eight o'clock the first Annual Sigma Alpha Eta assembly convened, at which time Eugene T. McDonald, director of the Speech and Hearing Clinic at Pennsylvania State College, was the speaker. At the business session, constitutional amendments were adopted by the advisers and student delegates from the present active chapters. Sigma Alpha Eta had its beginning in the Speech and Hearing Clinic at Penn State in 1917. In April 1919, representatives from eight colleges and universities met at New York City at the time of the Eastern Public Speaking Conference to establish it as a national organization. Since that time, petitions for chapters have been received from coast to coast. Objectives of the organization are to create and stimulate interest among college students in the field of speech correction and hearing, to encourage professional growth by providing learning experiences not offered in the formal course structure; to provide opportunities for professional and social fellowship; to aid in developing wholesome public relations with other departments of the college; and to inspire high planes of achievement in academic and clinical activ-